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"AIDA" ANNOUNCED AS OPENING WORK AT METROPOLITAN BY GATTI-CASAZZA

Tullio Serafin to Make Début as Conductor of Season's Initial Performance — Revival of "Gioconda" at First Saturday Matinée — "Tannhäuser" and "Boris Godounoff" also Slated for First Week — "Tales of Hoffmann" Revival for Second Week — "Jenufa" and "Falstaff" to Be Given in December — "Dinorah" and "Götterdämmerung" Complete List of Novelties and Revivals for First Half of Season

GIULIO GATTI-CASAZZA, general manager of the Metropolitan Opera Company, returned from his holiday in Italy on the France on Friday of last week and, in accordance with his custom of a number of years standing, made his announcements regarding his plans for the coming season on Monday afternoon, the first day of his formal return to his managerial duties.

The season will open on Monday, Nov. 3, with Verdi's "Aida"; and, contrary to precedent, none of the singers but rather the conductor will be starred, Tullio Serafin making his Metropolitan début. The singers will be Mmes. Rethberg and Matzenauer and Messrs. Martinelli, Danise and Mardones. Wednesday night "Tannhäuser" will be sung, with Mme. Jeritza and Messrs. Laubenthal, Whitehill and Bender in the principal rôles and Mr. Bodanzky conducting.

Saturday matinee there will be a revival of "Gioconda" by Ponchielli, which has not been given for about ten years at the Metropolitan, with Mmes. Ponselle and Matzenauer and Messrs. Gigli, Danise and Mardones in the principal rôles. The conductor will be Mr. Serafin, and the new scenery painted by Rovescalli will be used for the first time.

During the first week there will also be a performance of "Boris Godounoff," with Mr. Chaliapin, probably on Election Night, as the management has received a great many requests for a performance on that evening.

The second week "Tales of Hoffmann," which has not been heard at the Metropolitan for ten years, will be revived, with Mme. Bori and Messrs. Fleta and De Luca; Louis Hasselmans conducting. The remainder of the cast has not yet been determined upon. New scenery will be by Urban.

Early in December Janacek's opera, "Jenufa," which has never been sung in this country, will be given with Mme. Jeritza in the name-part, others in the cast being Mme. Matzenauer and Mr. Laubenthal. Mr. Bodanzky will conduct. The last week in the year Verdi's last opera, "Falstaff," which has not been sung at the Metropolitan for fourteen years, will be given with Mr. Scotti in the leading rôle and Mr. Serafin conduct-



FRANCES NASH

American Pianist, Who Will Be Heard in Two Recitals in New York During the Coming Season. Miss Nash Has Played in the Principal Music Centers of Europe and Been Acclaimed in Her Own Country in Recital and with Orchestra. (See Page 30)

ing. There will be new sets by Urban.

Novelties and revivals for the second half of the season include "Götterdämmerung" in January and "Rheingold" in February, the latter beginning the first performance of the Trilogy as a whole since before the war. Montemezzi's "Giovanni Galluere" will be sung toward the end of the season; "Pelleas et Mélisande" some time in March. The artists in the latter will be Mme. Bori and Messrs. Johnson and Whitehill; Mr. Hasselmans conducting.

Mme. Galli-Curci will rejoin the company in January, when Meyerbeer's "Dinorah," long absent from the Metropolitan repertoire, will be revived for

her. Toti dal Monte and Elvira di Hidalgo will make guest appearances and Berta Morena will be heard during the season in some of her favorite rôles.

Martin Oehman, the new Danish tenor, will be with the company for the entire season, as will Richard Taucher. Rudolph Laubenthal will sing only the first half of the season. Nanny Larsen-Todtsen will sing the Wagnerian dramatic repertoire, and Maria Muller, who comes from Munich in January, the lyric German rôles and will also assume the leading feminine rôle in "Giovanni Galluere," with Lauri-Volpe in the name-part. Chaliapin will be heard as Don Basilio in "The Barber of Seville."

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ATLANTA PLEDGES \$100,000 TO BUILD BIG STADIUM FOR OUT-DOOR OPERA

Musical Capital of South Completes Plans for Open-Air Theater, Which Will Be Ready for Its First Season Next Summer—Edifice Will Have Seating Capacity of More than 7000—Victor H. Kreighshaber, Financier and Music-Lover, Backs Organization of Business Men in Carrying Out of Project—Permanent Opera Company Formed with C. H. Candler as President—Work on New Structure to Begin at Once

ATLANTA, GA., Oct. 4.—Atlanta will have an open-air opera company next summer, playing in its new \$100,000 stadium. This announcement follows the signing of a twenty-five year lease on Lakewood Park property by Mayor Walter A. Sims for the location of the theater.

Credit for this accomplishment is largely due to Victor H. Kreighshaber, capitalist and music-lover, whose inspiration for an open-air theater and municipal opera was received last summer while visiting in St. Louis. There Mr. Kreighshaber attended an opera performance given in the stadium at Forest Park. Returning home, he enlisted the aid of business and professional men who are lovers of good music, and formed the Atlanta Light Opera Company.

This organization has succeeded in interesting capital in its proposition, and now the site has been obtained from the Southeastern Fair Association and funds are on hand to start the new stadium. Plans are ready for development.

The stadium will be entirely of concrete, will cost about \$100,000 and will seat from 7,500 to 10,000 persons. The design was worked out some weeks ago by Roberts & Co., and is unique in many respects. Concrete seats will be erected in terraces, forming a semi-circle about an immense open-air stage, where musical programs and other elaborate events can be given. This will be the largest stage in the South, and will enable the local opera company to stage scenes heretofore not even attempted in this section.

Another feature of the stadium will be seats elevated to such an extent that the audience can look over the stage, when not in use, and plainly see a great parade ground beyond where athletic events, military reviews and other gatherings will be held. Work will be started at once on the building, which will be ready for use next summer, it is reported.

In the meantime, a company has been formed to prepare for a season of light opera every summer. C. H. Candler is president of this organization. Mell

[Continued on page 2]

NOTED ARTISTS JOIN JUILLIARD FACULTY

Four Americans Among Twelve Teachers Announced for New Conservatory

Twelve famous musicians, of whom four are Americans, have been engaged to head the teaching staff of the conservatory to be opened this month by the Juilliard Musical Foundation at 49 East Fifty-second Street, New York. The school will have one hundred fellowship students, chosen by competitive examination, from among the graduates of the various schools and conservatories throughout the country. Applications for admission to the examinations closed on Saturday, Oct. 4, and the examinations were scheduled to begin on Wednesday, Oct. 8.

The following teachers have been invited to participate in the plan of the Juilliard Foundation to give instruction to students who pass competitive examinations. Students will be taught at the expense of the Foundation and without cost to themselves.

Singing: Marcella Sembrich, Léon Rothier and Francis Rogers. Piano: Ernest Hutcheson, Josef Lhevinne, Olga Samaroff and Erno von Dohnanyi. Violin: César Thomson (by arrangement with the Ithaca Conservatory), Paul Kochanski and Georges Enesco. Cello: Felix Salmond. Composition: Rubin Goldmark.

A number of assistant teachers will also be active.

Competitive examinations will be held until Oct. 17 to select winners of fellowships who will be given free tuition. The examinations are open to American music students over sixteen years of age who fulfill preliminary requirements. Teaching will begin Oct. 20.

Opera Stadium for Atlanta, Ga.

[Continued from page 1]

R. Wilkinson, Frederick J. Paxon and Victor H. Kreighshaber are vice-presidents. H. W. Davis is treasurer; Robert S. Parker, secretary and attorney and C. B. Bidwell, executive manager. Mr. Paxon is chairman of the board of directors, which is composed of leading business and professional men from every phase of Atlanta's activities.

A small admission fee will be charged for the performances, it is announced, in order to pay for the stadium, keep it in proper repair and secure the settings needed for operatic work.

The creation of the opera company and the construction of this magnificent stadium helps to raise Atlanta's standing in the musical world even higher than it is at present, and enables her to make good her claim to being the music center of the South.

J. H. REED.

Jenny Lind to Smile Again in Battery Park

JENNY LIND, with rosebuds in her hair, in hoop-skirted gown and with the traditionally demure smile, will rise again in Battery Park in front of Castle Garden, the scene of her triumphs, now the New York Aquarium. There a full-length statue of the "Swedish Nightingale" will be erected by the Jenny Lind Association. It will be dedicated on her 105th birthday, Oct. 6, 1925, less than a month after the seventy-fifth anniversary of her American debut on Sept. 11, 1850. Jenny Lind is the second woman to be honored by a statue in New York and the sixth musician. With the exception of the busts in the Hall of Fame, Joan of Arc is the only woman whose statue stands in a public place in the city. The other musicians who have been so honored are Beethoven, Mozart, Weber, Grieg and Verdi.

London Cheers McCormack in First Concert After Ten Years' Absence



John McCormack, Tenor, Who Was Given an Ovation at His First London Concert Since the War

JOHN MCCORMACK, was greeted by an ovation of cheers and bravos, when he made his first London appearance since the war, at Queen's Hall, on Sunday, Oct. 5. For the last week or two, there were persistent rumors about London that there would be a patriotic demonstration at Mr. McCormack's concert and that an attempt would be made to stop him from singing. The audience, however, was as enthusiastic as it had threatened to be hostile. Mr. McCormack was cheered for three minutes when he entered the hall and was forced to give a series of encores almost as long as the printed program.

Prior to the concert, Mr. McCormack had received some threatening letters warning him that there would be a demonstration if he should attempt to sing in England. The fact that the tenor had become a citizen of the United States during the war appeared to have aroused the resentment of these letter-writers.

According to cable advices received in America at the Wagner-McSweeney of-

fices, Mr. McCormack's managers, his re-appearance in London was accepted as a big musical event.

His program included English, Italian, German and Irish songs and the enthusiasm increased as the concert progressed. There were only twelve or fourteen songs on the program, but the audience was so insistent that Mr. McCormack was forced to sing as many more for encores.

The London correspondents of the New York daily papers were unanimous in declaring that the event was one of the most successful held in London in recent years and that Mr. McCormack undoubtedly received one of the greatest ovations ever accorded any singer in the English metropolis. Before the war, Mr. McCormack was a popular favorite in London, having sung repeatedly there in concert and also having been one of the leading members of the Covent Garden Opera.

The cordiality of his reception and also, the size of the audience have dispelled all doubt as to the measure of his popularity. The house was sold out more than a week in advance of the concert, several thousand being turned away.

seemed perfectly well. Two days later, however, he was suddenly stricken with high fever and was taken to the hospital. His condition was so serious that it was decided to transfer him to a Berlin hospital to be operated on by the most eminent surgeons.

Mary Garden Postpones Concerts Owing to Illness in Paris

Mary Garden has contracted a slight illness in Paris, according to advice received by her manager, Charles L. Wagner, last week. She will not leave for America until the last of November and therefore, will not be able to make her promised appearance in "The Miracle." She has also postponed concert engagements.

Vladimir Shavitch Cheered at First Syracuse Concert

SYRACUSE, N. Y., Oct. 4.—Vladimir Shavitch was greeted by a capacity house at the first concert of the Syracuse Symphony, the audience rising to its feet to cheer him and his men. Since the appointment of Mr. Shavitch, the city has been looking forward expectantly to his first appearance and it was not disappointed. Innumerable floral tributes were presented to the new conductor and the audience and orchestra joined in showing their appreciation of his work. The program was well balanced and effectively presented, and included, as its principal number, the César Franck symphony, which was given a finished and spirited performance.

OPERA DRAWS 50,000 IN SAN FRANCISCO

Huge Audiences Assure Financial Success of Second Undertaking

By Charles A. Qultzow

SAN FRANCISCO, Oct. 4.—Audiences consistently in excess of 5000, and passing the 6000 mark on several occasions, have assured the financial success of the San Francisco Opera Company's second season, and testified to the general excellence of the productions. It seems certain that over 50,000 seats will have been purchased before the season of eight regular, and two extra, performances is concluded. Any lingering doubt as to San Francisco's desire to have its own opera company has been silenced.

The raising of the curtain on the first scene of "Madama Butterfly" Sept. 26, called forth a spontaneous outburst of applause, for the setting, designed by C. Obata, proved the most beautiful and characteristic seen here. José Mojica, singing in San Francisco for the first time, was vocally and histrionically satisfying in the part of Pinkerton. His work, however, suggested greater possibilities than were disclosed. Thalia Sabanieva, also making her debut here, was the Cio-Cio-San, and revealed a voice of much charm. Elinor Marlo, guest from Los Angeles, made an excellent Suzuki; Paolo Ananian was an impressive Bonze, and Millo Picco a fine Sharpless. Lodovico Oliviero was the Goro. The orchestra was splendid.

The "Rigoletto" audience on Sept. 27, was the largest of the first week. The principals, Queena Mario, Beniamino Gigli and Giuseppe De Luca, were all in excellent voice, and the performance proved exceptionally fine. In the rôle of Gilda, Miss Mario's voice had an ethereal beauty and purity. Mr. Gigli surpassed previous performances as the Duke and Mr. De Luca's Rigoletto was remarkably convincing. Margaret Brunsch of San Francisco, as Maddalena, won plaudits for her capable handling of the part. Her voice is rich and colorful.

"Manon," given on Sept. 29, marked the triumphant operatic debut in San Francisco of Tito Schipa in the rôle of Des Grieux. The "Dream" was sung with such art that a repetition was demanded. Good breath control, fine pianissimos, and a delicate sense, even in dramatically intense moments, of the dividing line between vocalism and vociferation, contributed to Mr. Schipa's conquest. Mme. Sabanieva as Manon was more happily cast than as Cio-Cio-San. Her impassioned singing in the second scene of the third act aroused much enthusiasm. Her acting, too, had grace and refinement. Mr. Picco, Louis d'Angelo and Mr. Ananian collaborated effectively as Lescaut, de Brétigny and the Comte des Grieux respectively. The part of Guillot Morfontaine was sung with ability by Andre Ferrier of the local French Theater, the Gaité Française. Anna Young, Mary Newsom and Querita Eybel were charming as Pousette, Javotte and Rosette. The orchestra played the melodious score excellently, and the performance, though the first given by this company, proceeded smoothly.

Claudia Muzio, who made her debut in San Francisco as Maddalena in "Andrea Chenier," won a firm place in local esteem when she sang in "Tosca" on Sept. 30. Her dramatic intensity, her fine adaptability to changes of mood, and her rich voice combined to win her a veritable triumph. Mr. Gigli sang at his best as Cavaradossi and Mr. De Luca deepened the splendid impression that he previously made here as Scarpia. Mr. Ananian appeared as the Sacristan, Mr. Oliviero as Spoletta, Mr. Seri as Angellotti, and Mr. d'Angelo as Sciarone. Albert Gilette was the Jailer, and Miss Eybel the Shepherd.

Even at this early stage in its career, the company carried out its policy of encouraging local singers by staging an extra performance of "Bohème," with Myrtle Claire Donnelly as Mimi on Sept. 21. Miss Donnelly, who has made several appearances in leading rôles in Italy, fully justified the faith of her supporters, winning enthusiastic indorsement. José Mojica sang the part of Rodolfo.

Australia Is No Place for the Musical Dilettante, Says Fitzhugh W. Haensel

AMERICAN artists planning Australian concert tours should have large répertoires if they wish to be successful, according to Fitzhugh W. Haensel of Haensel & Jones, New York concert managers. Mr. Haensel, accompanied by his wife, has just returned from the Antipodes, whither he went with Mieczyslaw Münz, pianist, for a series of engagements. Down in Melbourne or Sydney things are done differently from in the United States, Mr. Haensel found. If an artist succeeds in winning popular approval, he says, he is expected to give from seven to ten concerts in quick succession and should have a large reserve if he is to keep his audiences interested.

"It is nothing unusual to see the same persons attending an entire series of concerts," Mr. Haensel said. "If the Australians like an artist, they come to hear him again and again. When Mr. Münz arrived in Australia he was scheduled for seven concerts in Melbourne and seven in Sydney, besides orchestral appearances. In each city there was a considerable group that attended all the concerts. Dame Nellie Melba was so pleased with the first few numbers in the concert that she shouted her approval in Polish; and, of course, that pleased Mr. Münz. He was also glad to find that Aga Lahoska, contralto in the opera company, spoke Polish."

Mr. Münz went directly to Australia from a series of twenty-eight concerts in China and Japan. After his concerts in Melbourne and Sydney he played in several other cities, concluding his tour in Perth, from which port he embarked en route for Poland.

"Münz scored a remarkable success," said Mr. Haensel, "and won the severest critics. In Australia the critics remain through the entire concert and write an analytical criticism of each number. They are severe but have the reputation of being just."

Mr. Haensel was favorably impressed with the efficient organization of J. and



Fitzhugh W. Haensel, New York Concert Manager

N. Tait, who managed the Münz tour. In Australia the Tait's have an organization extending to all the principal cities. When an artist goes on tour he is preceded by an advance agent and accompanied by a business representative. There are five brothers: John, Charles and Frank S. Tait in the Melbourne office, E. J. Tait in Sydney and Nevin Tait in London. Nevin Tait, who was managing director of Dame Nellie Melba's opera company, will come to the United States soon with Toti dal Monte, leading soprano of the company.

"It is remarkable how Toti dal Monte won the Australians," Mr. Haensel said. "She was pointed out on the street. They named bracelets and coats for her. But success hasn't spoiled her. She was always the same smiling, unaffected person. With such a happy personality the company was a happy organization. Of course, you have received reports of how successful the opera was. People came hundreds of miles to attend and many remained for the season, which had to be extended several weeks."

"Melba is an idol with the Australians. She draws a packed house every time she appears. Just before we left she announced a farewell appearance on the opera stage. Although prices went to £2, thousands waited in line to get seats. I dare say they could have sold out the house several times over."

Mr. Haensel found the Australians keenly appreciative of music and most hospitable.

"They have splendid choral organizations," he said, "good state-subsidized and private conservatories, and each of the large cities has a town hall where free recitals, given at noon each day by the city organist, are always crowded. They even have a piano on the Melbourne-Perth express."

En route to Australia Mr. Haensel visited in Honolulu, where he found that L. T. Peck, president of the Philharmonic Society and the First National Bank, was starting a campaign to raise a permanent fund to engage artists on the way to the Orient or Australia. J. S.

Bush Conservatory Awards Five Scholarships in Two Departments

CHICAGO, Oct. 4.—Bush Conservatory announces the following have won scholarships in the two-year course of the Master School: Ruth Metcalfe, contralto; Earl Alexander, tenor; Stella Trane, soprano, and Robert Sanders and Harold Sanders, pianists. The course will be taught by Jan Chiapusso, Edgar A. Nelson, Julie Rivé-King, Charles W. Clark, Boza Oumiroff, Justine Wegener, Mae Graves Atkins, Richard Czerwonky, Bruno Esbjorn, Edgar Brazleton and Rowland Leach. The Master School is under the patronage of Samuel E. Moist, president of the Moist Piano Company, who has also sponsored the Bush Conservatory's Orchestral School.

Johanna Gadske III in Detroit

DETROIT, Oct. 4.—Illness has interrupted the engagement in vaudeville of Johanna Gadske, booked to make her next appearance in Keith's Palace Theater, Cleveland.

Irene Williams Interprets Mozart for Parisiennes on First Visit to Europe

TO most persons a trip to Europe is merely a voyage across the Atlantic; but to Irene Williams the Atlantic became the Rubicon, the crossing of which not only opened up new fields of conquest but also revealed a new plentitude of her powers. Miss Williams' art and personality have not been unrecognized in America, for in three seasons with the Hinshaw Opera Company in an English version of Mozart's "Così fan tutte" she has sung in some 300 cities. But there is said to be a certain exhilaration, an inspiration perhaps, in the plaudits which an artist receives in a foreign land which he does not always experience at home. Certainly, a singer could ask no better setting than the stage of the Théâtre des Champs Elysées in Paris, the theater in which the recent Mozart Festival, sponsored by Ganna Walska, was given.

"My first trip abroad was in every way much better than I expected," said Miss Williams, who was among recent arrivals in New York. "It was not only a wonderful experience to visit Europe but it brought me my first opportunity to sing in a foreign land with artists of international reputations and gave me a confidence and inspiration which are already bringing good results in my singing. It is not easy for an American, trained entirely in this country, to enter into competition with European artists on their own ground. It seems that an American artist is expected to pay for his appearances in most of the European cities, and nobody even thought to lower his voice if he wanted to ask me if I paid for my opportunity!"

But Miss Williams had appeared too many times in the Mozart work to pay for the experience of singing in it three times and appearing in a performance of Mozart's Requiem in the French capital. And if people found her different in that respect, she no doubt was more or less a curiosity in at least one other, since she was one of the few women in Paris last summer without bobbed hair, she says.

Besides singing four times in the Mozart Festival, Miss Williams was heard in several private musicales, at which she met many persons prominent in Paris. Among them were Rose Caron, a favorite French singer of two decades ago; Georges Hùe, Alexander Georges, Mme. Watto, whose mother was the original Dalila in the Saint-Saëns opera, and Ritter Ciampi, soprano. She also



Irene Williams, American Soprano

received letters from well-known musicians complimenting her upon her artistic singing.

Having completed her engagement at the Champs Elysées, Miss Williams decided to satisfy a life-long desire to visit England. Anxious to get there as quickly as possible, she chartered an airplane, which, it turned out, was not the safest mode of travel. When over the Channel one of the motors broke down and only the pilot's presence of mind saved the party from falling into the sea. He turned back toward France and, being at a great height, volplaned downward. Aided by a favorable wind, he reached the sands of the French coast. Miss Williams counts the experience the most terrible she has ever had.

This season Miss Williams will again head one of William Wade Hinshaws' companies, this time singing in Donizetti's "Don Pasquale." The company will probably make one New York appearance, before a club, after which it will begin a tour which is to last, with only a short interlude, until the spring. H. C.

Jeanne Gordon to Sing "Carmen" This Season at Metropolitan Opera



Jeanne Gordon, Contralto of the Metropolitan, as "Amneris" in "Aida"

Among the late arrivals from Europe was Jeanne Gordon, contralto of the

Metropolitan, who returned from a hurried trip to the French capital in time to undertake a series of concert engagements in Canada and in the Middle West before beginning her rehearsals at the opera house. Miss Gordon will again be heard in the rôles with which her name has become associated and will also be given her first opportunity to acquaint her Metropolitan admirers with her interpretation of *Carmen*. Last season she was heard as *Venus* in "Tannhäuser" and also in the rôle of *Dalila* in Saint-Saëns' opera, in addition to those in which she has sung in other seasons. Miss Gordon has lately been added to the list of Victor artists, having signed a contract with the Victor Talking Machine Company.

Albert Edmund Brown Uses New Speaks' Song in Ithaca Recital

ITHACA, N. Y., Oct. 6.—Albert Edmund Brown, baritone, dean of the Institute of Public School Music in the Ithaca Conservatory, gave a song recital before a capacity house here recently in Conservatory Hall. Mr. Brown was in splendid voice and gave an interesting program including classical, traditional and modern songs. Oley Speaks' setting of "Fuzzy Wuzzy" was given its first performance by Mr. Brown at this recital and won immediate success. GERTRUDE EVANS.

Elena Gerhardt returned recently from Upper Saranac and made immediate arrangements to leave for Milwaukee, where her tour will begin on Oct. 13. She will return to New York for her first recital of the season at Aeolian Hall on Nov. 2, when she will offer an all-Schubert program.

America Awaits Début of Toti Dal Monte in Auditorium at Chicago



Toti Dal Monte, Soprano

Those American opera-goers who have not heard Toti Dal Monte in any of her triumphs in the Old World, or in Australia, are awaiting with keen interest her American début with the Chicago Civic Opera Company.

Original plans for Miss Dal Monte's appearances in the United States included a début in San Francisco, but this schedule was altered owing to the difficulty of the young coloratura soprano's fulfilling her Australian contract and still arriving in America at the time originally chosen for her initial performance.

In Australia Miss Dal Monte has duplicated successes previously won in the Scala in Milan and elsewhere, audiences receiving her with much enthusiasm.

High Spirits Necessary in Equipment of High Soprano, Says Josephine Lucchese

LEARNING a coloratura soprano rôle is quite simple, albeit, a bit laborious, according to Josephine Lucchese. All one has to do is: first, learn the libretto; then, beat time and fit the words to the music with the aid of a piano. After that, it's just a matter of polishing up the phrases, getting the cadenzas finished nicely, and working out the dramatic interpretation.

"Of course, a coloratura soprano has to keep in good health and high spirits," Mme. Lucchese says. "It wouldn't do for her to be sad. I have to practice every day on scales, runs, trills, staccati and sustained notes. My husband, Captain Caruso, and my teacher, Mme. Colombati, see to that. When I'm learning a new rôle, I try the cadenzas slowly at first and get the voice placed; then I run through them as rapidly as they are to be sung."

Mme. Lucchese says she likes all her rôles, but her favorites are *Lakmé*, *Lucia* and *Dinorah*. With the Cincinnati Zoo Opera last summer she sang in "Rigoletto," "Lucia," "Barber of Seville," "Traviata," "Lakmé," "Elixir of Love," "Martha," and *Micaela* in "Carmen." During the New York season, she has been appearing as a guest artist with the San Carlo Opera. Between now and Dec. 1, she will fulfill thirty concert engagements in New Jersey, Pennsylvania, Ohio, Kansas and Illinois. After that, she will go on tour with the San Carlo Company, which will play in her native San Antonio in March.

"When I was eight years old, I wanted to be a pianist," Mme. Lucchese says. "I had no idea of singing until I was seventeen. My mother was amused at the idea, but I went to sing for Mme. Colombati, who was teaching in San Antonio at the time. The song was 'Caro Nome' and I remember I had difficulty with the high notes. It bothered



Josephine Lucchese, Coloratura Soprano

me to find that Mme. Colombati didn't appear to be impressed with my singing, but she agreed to accept me as a pupil. After several years of study in San Antonio I came to New York with Mme. Colombati and made my début in Aeolian Hall in 1919. The following year I appeared as the *Doll* in "Tales of Hoffmann" with the San Carlo Opera. Last season she sang in thirty-three concerts in addition to appearing in guest performances with the San Carlo forces in New York, Philadelphia and Boston.

Mme. Lucchese has received all her artistic training in this country. Except for appearances in opera in Canada, Mexico and Havana, she has never left the United States. Tentative plans have been made for her to visit Italy next spring or the year following, and tours of Spain and South America have been discussed, but concert and operatic engagements in this country have prevented definite arrangements. J. S.

Chicago Musical College Eclipses Previous Seasons in Enrollment

CHICAGO, Oct. 4.—The unusual success of the Chicago Musical College, as shown in its remarkable increase in attendance from year to year, is founded upon the high standard required of pupils who receive its degrees, according to Carl D. Kinsey, under whose management the College has flourished for many years.

"The enrollment this year," says Mr. Kinsey, "is from twenty to twenty-five per cent in excess of last year's, and last year's record was the culmination of a long period of steady growth. Many factors give evidence of our school's success. We have moved into our new quarters, and, of course, that indicates to many persons the success we have had in past seasons. We have consistently employed the best faculty we could gather together. We have built up a fine alumni, for whom we have provided excellent positions in other communities as well as within our own walls. And we have, above all, maintained the high standard of scholarship, which is a criterion of what a musical education must be and which is the best possible recommendation of our worth."

Mr. Kinsey then pointed out requirements in the regular course of forty weeks. While it is not required that students enter diploma classes, the College urges all to do so both for the artistic and the commercial value of such training. In instrumental departments all seventh grade pupils are obliged to take at least one lesson a week in harmony, and voice students must add to this work study of French or Italian, and are advised to have an hour in piano study as well.

"The senior diploma classes," explains Mr. Kinsey, "are required in all departments to have at least an hour a week in harmony, history, pedagogy, ear training, terms and musical literature.

Vocal students must also learn to sing at sight.

"In graduation courses instrumentalists must pass certain requirements in harmony and counterpoint and must spend one period a week in composition. Singers must have a lesson a week in harmony and counterpoint, at least one private lesson a week in piano, a class lesson a week in sight singing and a lesson in Italian or French."

"For our post-graduation courses, leading to the degree of bachelor of music," says Mr. Kinsey, "instrumental pupils must have training in counterpoint and in canon and fugue in addition to their major subject. Vocalists are required to have instruction in vocal art and literature, piano, Italian and French. There are other degrees, such as master of music and doctor of music, the awarding of which rests upon strictly outlined work of the greatest liberality and a most carefully chosen program of study."

"An item on which we especially pride ourselves, however, is the discrimination with which we award teachers' certificates. I view with great disfavor the promiscuous certificates obtainable in so many students who have had only a year, perhaps, of study, and are then indulged in a desire to give such instruction as they can to pupils who depend upon them for the essentials of technic and whose future is entirely at their mercy. You know as well as I do how many young students' prospects for a brilliant career have been handicapped by faulty instruction. In the Chicago Musical College teachers' certificates are given only to students who, in addition to taking courses in the senior diploma, graduation or post-graduation classes, have passed examinations in the normal course in instrumental or vocal courses."

The College's normal work is detailed in all departments and is under the supervision of specialists. Children's departments meet the special problems of teaching the young, the underlying principles of pedagogy being stressed as well as technical requirements.

MILWAUKEE SCHOOLS ADD IMPROVED MUSIC COURSES

Special Committee Will Visit Other Cities to Study Methods—Band Enlarged

MILWAUKEE, Oct. 4.—Plans for a radical improvement in music instruction in Milwaukee schools is indicated by the tour of inspection of Herman F. Smith, supervisor of music, and Alfred Hiles Bergen, musician on the Milwaukee school board, will make to schools in the leading American cities.

They have been appointed a special committee to investigate modern musical training and will report back to the school board. Schools in Boston, New York, Pittsburgh, Cleveland, Cincinnati, Detroit and other cities will be visited. Plans have been worked out by Mr. Smith to add several special teachers in music to school staffs.

The Marquette University Band will be enlarged by a number of additional players. Training for the season, under William Jaffe, has started. John Philip Sousa will write a march for this band, to be played for Mr. Sousa when he comes to Milwaukee on Nov. 7.

Helen Osmundson of Milwaukee who has sung in many American cities, will sing at various functions. One engagement was made for the Milwaukee Athletic Club on Sept. 28.

C. O. SKINROOD.

Appearances in Oratorio and Concert Are Listed for Mme. Van der Veer



Nevada Van der Veer, Contralto

Five appearances as contralto soloist in performances of "Messiah" are among the important engagements to be fulfilled this season by Nevada Van der Veer. These "Messiah" bookings are all scheduled for the Christmas holiday season. Two will be with the Handel and Haydn Society in Boston, and one each with the Oratorio Society of New York, in Detroit with the Detroit Symphony, and with the Pittsburgh Mendelssohn Choir.

Mme. Van der Veer was one of the soloists at the Worcester Festival, and is announced to sing in Elgar's "Dream of Gerontius" with the Mendelssohn Choir in Toronto, Canada, on March 13. She is to give a recital in New York, in Town Hall, on Jan. 14, and has accepted bookings for a number of festivals next spring.

Rafaelo Diaz Will Tour to Texas

Rafaelo Diaz, tenor, will leave late in October for his first tour of the season, which will take him all the way to Texas. He will appear in Montgomery, Ala.; Columbia, S. C.; Eagle Pass, San Antonio and Fort Worth, Tex.; Selma, Ala., and Natchez, Miss. He will return to New York in December for his appearances with the Metropolitan Opera.

Raul Paniagua, pianist from South America, will make his New York début in Aeolian Hall on Wednesday afternoon, Oct. 15. His program includes a Sonata "Heroica" by Louis Campbell-Tipton. The remainder of Mr. Paniagua's program will consist of works by Bach-Taussig, Beethoven, Liszt, Chopin, Ravel, d'Albert, Rachmaninoff and a composition by himself.

CARNEGIE RECITAL OPENS COLIN O'MORE'S SEASON

Tenor Gives Interesting Program Ranging from Irish Tunes to Mozart Aria

In his sixth New York song recital, given in Carnegie Hall on Oct. 5, Colin O'More, tenor, again proved his artistic versatility by singing well in varying styles in four languages. His voice has a warm, resonant tone and a good range. His diction is remarkably fine. Although most of Mr. O'More's foreign study was in France, his German diction is particularly good and his French fairly ripples along. His program was well selected to show his ability to interpret anything from an Irish tune or German lieder to a Mozart aria.

In his group of German songs the most successful were "Frühlingsgedränge" by Strauss and "Liebesfeier" by Weingartner, but he sang the entire group with fine emotional understanding. Technical difficulties of the long, florid passages in "Il mio tesoro" from Mozart's "Don Giovanni" troubled him not at all and he gave an interesting interpretation of the aria, which requires a superlatively good breath-control.

Among the modern songs in English was Walter Golde's "April," which was sung for the first time. Mr. Golde, who accompanied skilfully throughout the program, was summoned at the end of the group to acknowledge the applause. Mr. O'More sang "Page's Road Song" by Ivor Novello with a smooth legato which won such insistent applause that he was obliged to repeat it.

His French songs expressed a variety of moods. He was equally successful in "Le Passant" by Georges Hüe and the happy vein of "Plongeur" by Widor, but it was the more serious mood of "Maison Grise" by André Messager that revealed the beauty of his voice most richly. "Maison Grise" was repeated, and "Le Rêve" from "Manon" was given an unusually fine performance as an encore. A Seventeenth Century French number was also very well done.

Mr. O'More revelled in the blarney and tunefulness of his Irish songs. Relieved of the restraint imposed by the more formal songs earlier on the program, his sense of humor was given full play in interpreting the lilting airs. There were four of them on the program, "Has Sorrow Thy Young Days Shaded" arranged by Hughes, "Casey the Fiddler" by Haydn Wood, "Irish Love Song" by Margaret Lang, and "Low Back Car" arranged by Mr. O'More, but the audience remained to demand more. J. S.

LEONIDA CORONI GIVES SEASON'S FIRST RECITAL

Greek Baritone and Assisting Artists Give Pleasure to a Large Audience in Aeolian Hall

The season's first recital was given in Aeolian Hall on the evening of Oct. 3, by Leonida Coroni, baritone, assisted by Berta Frid, soprano; Adele Marcus, pianist, and Max Rabinowitsch, accompanist.

Mr. Coroni elected to begin his program exactly three-quarters of an hour after the scheduled time but none the less a large audience remained to hear him and was duly rewarded by some exceedingly fine singing. Mr. Coroni's voice is large in volume and fairly well placed, though a tendency to over-resonance detracted somewhat from the quality which seemed otherwise to be very beautiful. The high notes are of a ringing fullness and the low ones of sufficient roundness. The singer's worst fault was a tendency to over-emotionalize his numbers, but if he sees them that way it is his privilege to sing them so. He was heard in "Eri Tu" from "A Masked Ball," Gerard's Monologue from "Andrea Chenier," an aria from Bizet's "The Fair Maid of Perth" besides songs by Massenet, Rachmaninoff, Tchaikovsky, Leoni, Samara and Aramis, and in duets from "Traviata" and "Aida" with Miss Frid.

Berta Frid displayed a soprano of size somewhat irregular in production but firm in intonation. She was best in modern works such as "Pleurez, mes Yeux" from Massenet's "Le Cid." Miss Marcus played the Busoni arrangement of the Bach "Chaconne" and Chopin's Polonaise, Op. 53. J. A. H.

Tragic Tale of Peasant Life in "Jenufa" Gives Jeritza Scope for Striking Characterization

EVER since Maria Jeritza made her startling debut at the Metropolitan, New York has gone about whistling "Tell me pretty maiden are there any more at home like you?" There are, she insists and she can name them in a row—*Marietta* and *Tosca* and *Thais*, *Elsa* and *Elizabeth* and a prankish tomboy named *Octavian*, and the newest one *Jenufa* but not, *Salome*, certainly not *Salome*. She doesn't belong to the merry, happy Jeritzas.

There is nothing of the exotic about Maria Jeritza and she has no sympathy for Oscar Wilde's neurotic heroine. "I do not like her," she says. "She is one of those thoroughly disagreeable girls. I sang 'Salome' just before I left Vienna—to open the Festspiele. Dr. Strauss is very hurt that I do not do it in America. He asked me why I don't and I told him that it was beautiful music, but he would have to change the story before he could make me happy with the part, or please America, either. When I have to take the head up. . . oh," and the tomboy *Octavian* peeped out, while she screwed up her eyes and shook her head in horror at the memory of the sad fate of *Iokanaan*.

It is not tragedy that Mme. Jeritza objects to. She is not a Pollyanna, but she insists that tragedy to her must be deep and sincere and wholesome, like that in "Jenufa," which she will play for the first time at the Metropolitan this season. "You know," she says with some concern, "I do hope it is a big success here—not for me—but for Leos Janacek, the composer. He is an old man and he has waited so long for recognition. This is his first success and it makes him so happy. I first played it in Vienna in 1918, and last year, they gave it in Berlin. I wonder what America will think of it."

"The part is something quite new for me, very different from anything I have ever done. It is a folk play, a tragedy of the type of a Hauptmann play. But it is colorful and it has a combination of gaiety and sadness. There are Moravian peasant costumes—those beautiful embroidered sleeves and aprons. The people are well-established, prosperous peasants and their Sunday best is very glorious. The settings too, of the little village, with its quaint decorations, are very effective."

In this scene, in a little Moravian provincial town, takes place the tragic story of *Jenufa*, the inevitable folk-tale of beauty and the beast, of sin and retribution. "In the first act," Mme. Jeritza explains, "*Jenufa* is a charming happy child, not quite grown-up. She is the little sunshine child of the village. Everyone loves her and she is gay. But then she falls in love, of course with the wrong man, a charming braggart, who drinks and lies with delightful unconcern. She gives herself to him because she loves him. She wants to make him happy."

"Then the shadows begin to fall over the house. *Jenufa* has lost some of her gay naïveté. She is sad and she doesn't understand why she is disgraced, why the boy will not marry her. Life is too complicated for her. Her mother is scandalized, but when *Jenufa's* child is born, she feels that she must protect the family name. She hides the girl and the child. She tries to persuade *Jenufa* to marry the virtuous, kind-hearted brother of the villain. He is devoted to her, but *Jenufa* hesitates. She feels that she would hurt him."

"The mother is desperate. She does not know what to do. Finally she drowns the baby in the icy lake and tells *Jenufa* that it has died. To her simple peasant mind that is the solution of all her problems. The third act is the wedding scene. *Jenufa* is going to marry the brother. In the middle of the festivities, there is a terrific motif of tragedy. The ice has melted and the body of the baby has been found. *Jenufa*, who is the soul of honor, confesses that the child is hers, confesses to her wedding guests, and to her bridegroom."

"The stark tragedy, interrupting the revelry, is more effective by contrast. The scene is bitter, the complications become more and more disgraceful to



Maria Jeritza in the Name Part of Leos Janacek's Opera, "Jenufa," Which She Will Create at the Metropolitan This Winter. The Viennese Prima Donna Has Just Returned for Her Third American Season

the upright peasants gathered there. *Jenufa's* mother admits that she killed the baby, but pleads that she did it to protect her daughter, that it seemed the only way out and she took it. *Jenufa* is a sweet charming child, for she is still a child. She does not rage against her mother as a little spitfire peasant girl would. She is a well-bred girl of the middle classes, but she has a fineness of character, a sturdy honor that is above their prejudices. Her mother, she knows, committed a crime, because she loved her. The baby was the stumbling block to her ambitions for her daughter, it was material evidence of the family's disgrace. She had to kill it and she did. *Jenufa* is chastened, but still proud. She forgives her mother and in turn is forgiven by her friends, because she does not ask it. . . . That is the story. The ending is as happy as an ending of such a story could be. *Jenufa*, of course, marries the brother, but whether she is happy ever after, I do not know.

"*Jenufa* has vitality and strength both in its book and its music, a sturdy vitality that comes from the soil. It has none of the elegances and refinement of the sophisticated moderns. It has a certain wholesomeness that pervades its gaiety and its tragedy. The music is modern, but not too modern, not" and she waved her arms in serpentine circles in the air and shook her blond head, "not hysterical, just modern. It has the primitive quality that some of the new composers have caught in their work, but it also has melody. The lyricism of the work is remarkable in this type of opera. It is not sentimental, it is not just tuneful. It is real."

Jenufa holds a subtle fascination for Mme. Jeritza. She has some of the

strangeness of *Salome*, but she does not make her shudder. That is always something to be thankful for, when you have a sunny care-free disposition, like the Viennese prima donna. She does not want to know tragedy. So, when she begins to be depressed by the stark realism of *Jenufa's* story, she throws back her head and exclaims with great glee, "but the costumes are so beautiful, so colorful, a little bit like those in the 'Tzar's Bride' and the settings, they are vivid, old world things. They make me happy." And in the memory of the motley array of costumes and sets, the bright cross-stitching and the glittering beads, Mme. Jeritza tries to forget a little of the pathos and tragedy of the work. She remembers only its beauty, as she remembers the beauty of *Thais* and *Tosca*. She hopes her audiences will carry away with them the same feeling, for America, she knows, like herself, does not want to be depressed.

HENRIETTA MALKIEL.

Julia Claussen Sings in Finland

Julia Claussen, mezzo-soprano of the Metropolitan, recently sang at the opera house in Helsingfors, Finland, as guest artist, appearing as *Dalila*, *Carmen* and *Azucena* in "Trovatore." She lately gave two recitals in Christiania and will give one in Stockholm. She returns to America in December.

"Snowbird" and "Alglala" Will be Given at Carnegie Hall

Two American operas, "Snowbird" by Theodore Stearns, and "Alglala" by Francesco De Leone, will be sung at Carnegie Hall on Dec. 15, by the English Grand Opera Company, with the com-

posers conducting. Edyth De Lys, soprano, and Judson House, tenor, will have leading rôles in both operas. "Alglala" will be presented in Cleveland on Nov. 14 and 15. Both operas will be heard later in Boston. The company will have the cooperation of Mrs. F. A. Seiberling and Mrs. Edgar Stillman Kelly, who are assisting in arrangements for the productions.

LOS ANGELES SELLS OUT OPERA SEASON

Big Demand for All Performances—Rothwell Forces Begin Rehearsals

By Bruno David Ussher

LOS ANGELES, Oct. 1.—Every one of the five performances of the Los Angeles Grand Opera Association, whose season opens Oct. 4, is practically sold out. Rehearsals for the opening concerts of the Los Angeles Philharmonic Orchestra on Oct. 10-11 have begun under Walter Henry Rothwell. Brahms' Symphony No. 1, Ravel's "La Valse," new here, and Strauss' "Death and Transfiguration" will be played.

L. E. Behymer arrived last week from a four months' trip through Europe. Mr. Behymer at once announced an excellent array of artists for his Tuesday and Thursday Philharmonic Course recitals besides a number of bookings for special performances. In addition to the local courses, most of these artists will appear on Behymer courses in sixteen towns of the Southwest.

Ulric Cole, eighteen-year-old Los Angeles composer, presented several of her piano compositions for one and two instruments in recital. She shows astonishing facility.

Blanche MacTavish Smith of this city revealed a lovely contralto voice and artistic interpretation at her recital on Sept. 26. She coached with John Doane, who accompanied her admirably.

New officers installed at the annual banquet of the Los Angeles Music Teachers' Association on Sept. 22 are: Charles G. Draa, president; Gladys Littell, vice-president; Elsie L. Carlson, recording secretary; Annite Mottram Craig, corresponding secretary; Charles C. Pemberton, treasurer. The chairmen of the committees are Frances Pierson Brumbaugh, membership; Alma Stetler, program and publicity; Alpha Wood Anderson, house, and A. B. Hunter, auditing. Modest Altschuler, conductor of the Russian Symphony, was guest of honor.

Among musical visitors of prominence here during the summer were Mr. and Mrs. Riccardo Martin, Paul Reimer, tenor, and William Barnhart, community song leader.

National Federation Names Date for "Echo" Premiere

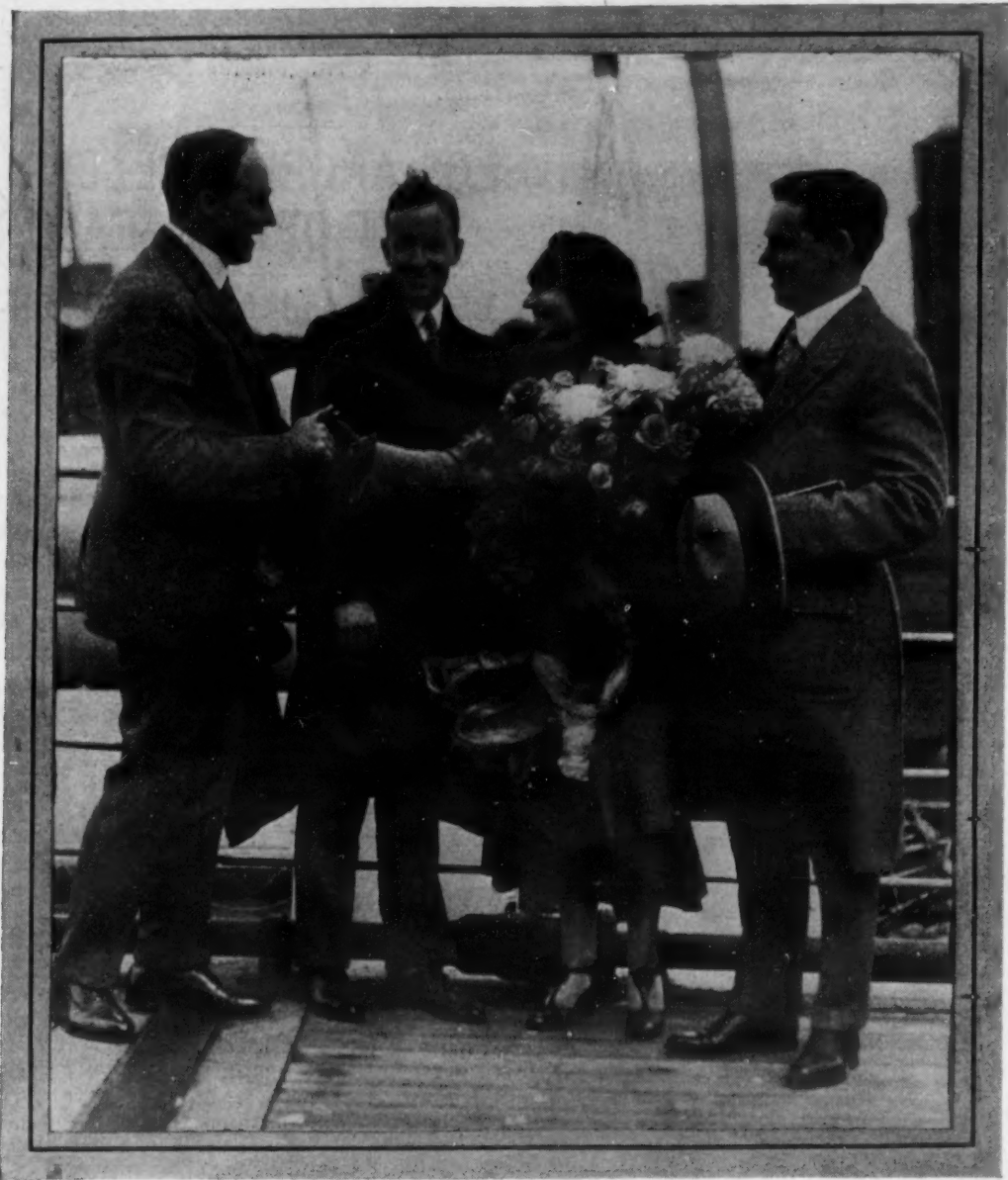
The American premiere of the opera "Echo" by Frank Patterson has been scheduled for next June 8 in Portland, Ore., as part of the program of the National Federation of Music Clubs, according to an announcement by Bessie Bartlett Frankel, chairman of the program committee. The biennial convention of the Federation will open in Portland on June 6. One of the features of the convention program will be a club problem conference. Mrs. Frankel has sent questionnaires to all State and club presidents for suggestions as to subjects to be discussed. The other members of the program committee are Mrs. W. E. Thomas, Mrs. Edgar Stillman Kelley, Nan B. Stephens and Mrs. E. J. Ottaway. Mrs. Sam Frankenburg has been appointed as convention time-keeper to insure that sessions will begin and close on schedule time.

Cecil Arden Returns from Europe

Cecil Arden, mezzo-soprano, returned from Europe on the De Grasse on Oct. 2 to fulfill numerous recital engagements besides her regular appearances at the Metropolitan Opera.

Miss Arden sailed on the America in July for London, attending the Wembley exposition and other seasonal events. Then she went to Paris by the air route and later to Biarritz, Deauville and the Riviera.

Galli-Curci Sails for Merrie England



Amelita Galli-Curci, Accompanied by Homer Samuels, Her Husband and Accompanist, and Lawrence Evans of Evans and Salter, Her Managers, Bid Jack Salter Good-Bye as They Sail for England on the Paris. Mr. Evans Is at the Right

AMELITA GALLI-CURCI has bid America a temporary farewell in order to fulfill concert engagements in England, for which she was booked many months ago. Sailing on the Paris with her husband, Homer Samuels, who plays the accompaniments at her recitals, Mme. Galli-Curci will arrive in England shortly before her British debut in the Royal Albert Hall, London, on Oct. 12.

For this event the hall, which seats 10,000, has been sold out since January. Tickets for a second London appearance have also been completely bought up for some time. With Mme. Galli-Curci's party on this tour, her first professional journey beyond America in eight years, is Lawrence Evans of Evans and Salter, her managers. The diva returns to the United States later in the season to sing again at the Metropolitan Opera.

San Carlo Opera Company Continues to Impress New York Music-Lovers

THE second week of the San Carlo Opera Company at Jolson's Theater was similar to the first in the matter of attendance, only the capacity of the house being the limiting factor. Only one opera was repeated, "Madama Butterfly," which drew one of the largest houses of the week, the remainder of the repertoire being new for this engagement. Two singers made their first appearances, Madeleine Collins as *Musetta* in "Bohème" and Jorgen Bendix as *Escamillo* in "Carmen."

Thanks to excellent singing and conducting, the opening night proved to be

more than "just another performance of 'Bohème.'" Demetrio Onofrei, as *Rodolfo*, looked well and sang the "Che gelida manina" so easily that the transposition seemed unnecessary. Mario Valle, the *Marcel*, sang with fluency and much beauty of tone, and Anne Roselle was a charming *Mimi*, who lent pathos to the concluding scene as well as vivacity to the opening ones. A newcomer in the person of Madeleine Collins, a niece of the late Michael Collins, sang the sparkling music of *Musetta* in a highly artistic way, and Pietro de Biasi as *Colline*, Giuseppe Interrante as *Schaunard* and Natale Cervi, who doubled as *Benoit* and *Alcindoro*, completed the competent cast. Fulgenzio Guerrieri conducted without aid of either score or baton. The opera was followed by five ballets by the Pavley-

Oukrainsky troupe. These were beautifully danced to the music of Massenet, Rubinstein, Czibulka and Strauss. Particularly interesting was the Rubinstein "Fire Dance" done by Andreas Pavley. W. S.

The First "Forza"

Bianca Saroya was a comely and effective *Leonora* in the performance of "Forza del Destino" on the evening of Sept. 30. She sang easily and well throughout the opera but her voice appeared to best advantage in the second act against the background of chanting by the monks. Giovanni Martino's sonorous bass and good acting as *Padre Guardiano*, the work of the male chorus and skillful conducting by Fulgenzio Guerrieri contributed to make the second act the best in the opera. Manuel Salazar's interpretation of *Alvaro's* song in the third act was his best bit. Although he is too good natured to be a convincing *Carlos*, Mario Basiola sang well and won generous applause. Natale Cervi was a comic *Fra Melitone*, and Ada Bore was a vivacious *Preziosilla*. Philine Falco appeared as *Curra* and Francesco Curci as *Trabuco*. In the inn scene the Pavley-Oukrainsky dancers contributed to the gaiety. J. S.

"Butterfly" Repeated

Puccini's ever popular "Madama Butterfly" drew a large house on Wednesday evening. The cast, which was identical with that of the previous week, included Tamaki Miura in the title-role, Ada Bore as *Suzuki*, Philine Falco as *Kate Pinkerton*, Demetrio Onofrei as *Pinkerton*, Mario Valle as *Sharpless*, Francesco Curci as *Goro*, Natale Cervi as *Yamadori* and Pietro De Biasi as the *Bonze*. Aldo Franchetti conducted. S. W.

"La Gioconda"

The first performance of Ponchielli's "La Gioconda" to be given in New York this season was given on Thursday night before the usual crowded house. Clara Jacobo, who made an excellent impression in "Trovatore," strengthened it in this performance in spite of several slips of memory. Stella De Mette was an excellent *Laura*, singing her music with fine effect and acting impressively. Gaetano Tommasini and Mario Basiola were the *Enzo* and *Barnaba* respectively. Mr. Tommasini received salvos of applause after "Cielo e Mar" and Mr. Basiola after "Pescatore!" Mr. Basiola's High A's in several places were remarkable. Ada Bore as *La Cieca* sang her one aria very beautifully and was in the part dramatically. The smaller rôles were sung by Pietro De Biasi, Natale Cervi, Eloi Grimar and Francesco Curci. Fulgenzio Guerrieri conducted very well indeed, bringing out all the beauties of the score. The Pavley-Oukrainsky Ballet in the "Ca' d'Oro" Scene added much to the performance by their fine choreography and excellent dancing of the "Dance of the Hours." J. A. H.

An Excellent "Lucia"

The fine voices of Tina Paggi, Manuel Salazar and Mario Basiola, who were the principals in "Lucia di Lammermoor" on Oct. 3, made the performance one of exceptional merit. This was Mr. Gallo's first production of "Lucia" this season, and the presence of an audience that filled the theater attested to the popularity both of the San Carlo Company and of Donizetti's music.

With youth and a clear, fresh voice on her side, Miss Paggi made a *Lucia* whose charm was potent to rouse enthusiasm. Her highest notes were delivered freely, and in addition to the Mad Scene the supplementary pages that are not often sung she proved that extra effort held no terrors for her. Mr. Salazar and Mr. Basiola, in the rôles of *Edgardo* and *Enrico* respectively, fully sustained their reputations as singers whose knowledge of Italian traditions has become second nature. Both sang with the assurance and ample tone expected of them. The indispensable Natale Cervi was *Raimondo*, and the smaller parts of *Alisa*, *Norman* and *Bucklaw* were acceptably taken by Fredonia Frazer, Eloi Grima and Giuseppe De Benedetto.

The chorus was at its best, the orchestra played well and Alberto Baccolini conducted with a confidence that kept the performance running smoothly. D. B.

An Impressive "Carmen"

The first "Carmen" of the season, on Saturday afternoon, gave Stella De Mette an opportunity to reveal the

characterization the fame of which has traveled east from Cincinnati. Vocally and dramatically she made *Carmen* an attractive figure. She was flirtatious and pouting, coy and seductive, in turn, without becoming annoying to *Don José* or the audience. Her voice was full and agreeable and her personality quite charmed all her hearers.

Jorgen Bendix, Danish baritone, who made his New York debut in concert last season, was a dashing *Escamillo*, who began a little nervously with a voice that seemed small but within a few minutes gained volume of tone and confidence of manner. Gaetano Tommasini was an effective if Prussian looking *Don José*, who revealed a voice that was clearer and more powerful than at his last appearance. Olga Kargau, a new singer from Chicago, took the place of Anne Roselle, who was announced as *Micaela*. She was simple and shy and had a naïveté of manner which was reflected in her voice. Francesco Curci, Natale Cervi, Pietro de Biasi, Philine Falco, Frances Morosini and Joseph Miller completed a spirited cast. Fulgenzio Guerrieri conducted with the vitality and gaiety which the score demands. The incidental dances were given with grace and charming abandon by Andreas Pavley, Serge Oukrainsky and their ballet. H. M.

"Otello" Revived

Verdi's "Otello," which is given here and there during the season by companies of various calibers, was the opera on Saturday night, having its first adequate hearing since given by the Gallo forces last season at the Century. Nothing but gratitude can be felt toward Mr. Gallo for the presentation of the work. The performance of the difficult score was at all times adequate and had as well numerous thrilling moments. Manuel Salazar gave a noble, dignified and thoroughly convincing impersonation of the Moor. There was little or no ranting which so often spoils this character both in the play and the opera, and there was much that was poignant in his delivery of the music. Bianca Saroya was an appealing, lovely *Desdemona* and her singing, especially in the duet in the first act and in the final scene, was of great beauty. Mr. Basiola was a tower of strength vocally although somewhat lacking in finesse in his dramatic conception of *Iago*. The remainder of the cast, including Ada Bore, Francesco Curci, Arthur Dossche, Pietro de Biasi, Natale Cervi and Eloi Grimar, was excellent. Mr. Guerrieri did wonders with the orchestra and swept through a vivid, glowing and moving performance. W. S.

Indianapolis Violinist Heard in Recital

INDIANAPOLIS, IND., Oct. 4.—Arnold Davis, one of the younger violinists of Indianapolis, was heard in recital on Tuesday evening at the Tabernacle Presbyterian Church, under the auspices of the Bethany class. He was assisted by Frederick Newell Morris, bass, and Bertha Jasper was at the piano.

PAULINE SCHELLSCHMIDT.

Reber Johnson, violinist, in his New York debut in Aeolian Hall on the afternoon of Oct. 29, will have the assistance of Lee Pattison, pianist, in a Pizzetti sonata.

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If you are over the age of twenty and want to realize what a thoroughly ancient and out-of-date creature you are, just listen to some babes of seven and eight discuss radio matters.

You will certainly be dizzy in twelve seconds unless you hold masters' degrees in radio, electrical and mechanical engineering.

"My circuit has synchronizing reflex and audio transformers, tested capacity condensers, balanced crystals and a variometer which may be used split or straight, up to 800 meters," remarks one venerable man of seven.

"Your set is all wrong," retorts his colleague, aged eight, "for the simple reason that your ratio is bad. I suggest an six ohm rheostat, a two meg gridleak gadget and another stage of hydrotherapy—then you'll have better audio frequency."

When I fought my way through a mob and succeeded in visiting the widely-heralded Radio Exposition in Madison Square Garden one night last week, I heard a hundred such conversations as the foregoing. I was vastly impressed at the mechanical ingenuity of my countrymen but otherwise, I confess, I was disappointed.

All that I could see was a five-acre display of receiving sets and no end of wheels, coils, peculiar bits of rubber, metal and the rest of the innards.

I had pushed myself through the crowded Garden to improve my mind on the subject of radio. I wanted to learn how I could tune out political speeches when they intruded on my little set. Instead, I was thrown into the midst of a technical orgy.

Isn't there any place in radio for persons like myself whose sole interest is in the music and programs? Apparently, the poor dufer who cannot roll his own is *persona non grata* in the radio world. And there is where I object.

From the standpoint of the average owner of a set, the radio is an instrument, like his talking machine, his piano or fiddle.

A man who plays the piano, violin or victrola, is not concerned with the mechanical construction of his instrument, nor is every person who twists the dials of a receiving set interested deeply in the horrible details of manufacture.

Surely not more than half the number of persons who own radio sets are capable of reading the simplest blueprint of a "hook-up" or assemblage. All we want to know is how to tune in, or tune out the stations.

When we require technical help, we telephone for a bright young man from the radio shop.

A radio outfit is actually a personal, human possession. Strong men become sentimental when they speak of their lil' old set.

"Yes, sir, it brings 'em in from everywhere. Only last night my three year old son got Havana and Nauven."

Unless the radio folks stop dispensing their engineering vocabularies so freely, a lot of us poor innocents will drop our sets in our back-yards—and before Election Day will be an excellent time.

A huge book of clippings, or cuttings as our British friends would have it, was sent to the Prince of Wales last week. In all, there were 6120 items about the Prince's little dancing tour of Long Island printed in American newspapers.

If the Prince follows the example of some artists I know he will put that book under his arm and visit all his friends. "I just happen to have the book with me"; he will remark shyly, "of course I didn't get it together myself—my friends insisted on doing it. Don't you think," he will say, tossing the volume on your lap, "that they treated me jolly well?"

Somehow, whenever the name of a certain distinguished Peruvian contralto appears before me I visualize the charming lady in wild flight with hair flying and agonized yells.

I see the poor woman followed by a determined caravan of men each bent on serious business. In this line I visualize King Leopold of Belgium, Oscar Hammerstein, a handful of princes, dukes, managers and others, each pursuing the nimble-footed, frightened contralto.

Don't blame me if such pictures pop into my mind whenever I hear the name of this singer. The artist is totally responsible—didn't she tell her whole life history in the colored magazine section of the New York Sunday World? I told you all about it, remarking at the time that the lady had stolen a march on her colleagues. Not every singer, you know, can be pursued by kings and Hammerstein.

Well, it seems that the world is to be treated to more revelations. I read in Bernarr Macfadden's new daily tabloid newspaper, the New York Evening Graphic an announcement of several striking feature stories. The name of a singer arrests me.

I read: "Eva Gauthier, Singer, Tells How Trusted Guardian Made Secret Love to Her." At left is an action drawing of a husky gentleman in evening attire who wears a German-like moustachio. He is embracing the singer, but plainly she objects. She is in an attitude which means she despises him, hates him, witheringly, eternally.

I don't know if the singer posed especially for the picture; at any rate it is vivid. For the benefit of those who don't grasp the significance of the portrait the words appear: "He seized me in his arms and crushed me to him. 'Eva, I want you!' he cried."

Of course I shall read Eva's story in the Graphic, also the other feature articles, which appear in the same issue, "What Becomes of New York's Down and Out Women?" and the other promising yarn, "A Girl Hobo Tells Her Story."

But I feel discouraged. What is the use of any man paying court to a singer these days? She is too liable to rush off to the newspaper syndicates and publish the whole story.

Henry T. Finck bade our shores farewell last week. From now on the respected ex-critic of the New York Evening Post will abide in the Riviera or wherever the fancy may dictate. Finck is through with "deadline" articles. He has decided that he and Mrs. Finck will henceforth bask in the sunshine. Of course, Finck will not remain idle. Half a dozen publishers have already stalked him for his memoirs, so our old friend will pick out some idyllic resting-place for himself and his devoted wife and begin to spin his yarns of life, love and art.

Finck has served the world of music well. He is that rare combination, a qualified critic and an intense enthusiast. We all know how he battled for Grieg and Wagner. For years he waged an aggressive warfare for these neglected children of the nineteenth century. Other causes and figures were ably championed, but the composers of "Tristan and Isolde" and the "Peer Gynt" Suite were always under the special pro-

Viafora's Pen Studies of Celebrities



Frances Peralta, Soprano of the Metropolitan, Who Has Become One of the Most Popular Sopranos on the Roster Since Her Entry Into the Organization Four Years Ago, Is One of the Stars of First Magnitude Who Were Graduated Into Grand Opera From Light Opera. This May Account for Miss Peralta's Delightful Sense of Comedy, So Cleverly Demonstrated in "Cosi Fan Tutte," and the Vivacity of Her "Carmen," Which She Sang for the First Time at the Polo Grounds Last June and Afterwards for a Full Week in St. Louis. Be That as It May, Miss Peralta Excels in Both Comic and Tragic Parts, and Her "Leonora" and "Aida" Are as Interesting as Her "Dorabella" and Her "Carmen"

tection of the energetic Henry. Between rounds he was able to write on aesthetics, diet, gardening, travels and other topics which happened to come within the close range of his sympathies.

Soon after the Post was sold, several months ago, Finck looked in the mirror and murmured, "Dear me, it's getting late!" He had served under the invigorating and understanding Villard; he had been sold with the rest of the office scenery to the Lamont group—was there ever such a day in journalism, with some thirty-two publishers running one paper? Later the Post passed into the hands of the highly efficient Philadelphia, Curtis, with the result that our friend again found himself in a changed environment.

I suspect that these frequent changes annoyed Finck. At any rate, one morning he cleaned out his desk of forty-three years of accumulated letters, pencils, clippings and programs and, bowing pleasantly to the strange young faces about him, hied himself to the steamship offices.

Finck will be missed. Luckily, he will remain in the musical world, in the rarified strata of the memoir-writer. But many a concert and opera-goer will look in vain this season for the gentle face and erect figure of this grand old man of music.

I hear that when your columns recorded the news of Mr. Finck's departure from the Post last summer a long, straggling line of men was observed in Vesey Street, just outside the door of the editor of that esteemed paper. Of course, every mother's son in the multitude wanted Mr. Finck's job. It is odd, but I have yet to meet a fellow creature, from the office cat to the society editor, who would not confess freely that he could write brilliant criticism. But no one among these volunteers was chosen. I can vouch for the fact that several exceptional American writers were among the applicants. But the Post editor wanted a more imposing personality, so he sought out a man whose name is known to every intelligent musician and music-lover in the English-speaking world, Ernest Newman. I need not speak of the scholastic attainments of this substantial, trenchant writer.

Newman will be the second "guest" critic to be engaged by a New York newspaper. Last year, you remember, the amiable H. C. Colles was imported from London by the Times. Mr. Colles proved himself a sound if not a scintillating reviewer. In the first place, he was at a disadvantage in his new and strange surroundings; in the second place, the visiting critic doubtless felt like a guest

and acted more or less as if he were under restraint. No courteous, conscientious gentleman could feel otherwise. The critic's polished reviews reminded me of the description applied to a certain candidate in the present campaign. "He has nothing special to say," remarked a political observer of this nominee, "and he says it in the most gracious and distinguished manner." Another point: a writer is apt to develop self-consciousness if he realizes that a large and discerning group of colleagues and others is circumspectly examining every word and judgment. I believe it was the competent Olin Downes, now of the Times, who pointed out in his Boston writings a few years ago that a music critic may actually develop such an acute self-consciousness or stage-fright that he is unable to do full justice to himself under certain circumstances; for instance, at a premiere of an important symphony or opera, when his whole public is awaiting his article.

Unlike the affable Colles, I imagine that Newman will soon find his stride in his new environment, for he already has a large following in this country. A rock-ribbed classicist at heart, Newman is no fond champion of the hyperprismatic school of infant composers. Several of the precocious Britishers have come within range of his cudgel to their regret. Newman is no blind protagonist of youth.

I am exceedingly anxious to hear what this staunch Briton has to say on the subject of our younger "school." We have no aggressive group here as in England; our own young fellows are pert enough, but so far they have been wanting in the sticking quality of courage possessed by their English confreres. Consequently Newman will not find here any organized clique in the form so obnoxious to him. Nor is there, luckily, any bloc like the late and unlamented Six of France; unluckily, there is no fireside circle of rough and ready giants like the Russian set of Five. Our composers are as yet a scattered and mutually distrustful lot. I only hope that Newman will lash them a bit, for then they might awaken and join hands.

With an eminent guest critic, half a dozen major conductors and a whole string of symphonic and operatic novelities in the offing, I look for a lively and eventful season.

I cannot find any humor in the cable dispatches which tell gleefully of the newest failure of Ganna Walska McCormick in her most recent opera venture in Berlin.

There is to me something pathetic

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

about the persistent efforts of Ganna to succeed as a singer. The truth of the matter is that Mrs. Harold McCormick really possesses a voice of sweet quality and fair range.

Competent persons who have heard the lady sing in a room of ordinary size tell me that her voice has considerable charm which atones in a measure for the lack of large volume and that she is thoroughly musical.

But—and here's the rub—Mme. Ganna is nervous and sensitive to an acute degree, particularly when she senses any unfriendliness in her audience.

I am told that the lady will sing through a rôle easily and then, five minutes later will find herself muscle-bound as the result of nervousness. The

footlights seem to paralyze her vocal apparatus.

If she persists she may finally overcome this serious obstacle. Then, I imagine, Ganna may convince some critics that her voice is better than they described it on former occasions. At least she may prove that she is not as bad as they assert. As it is she is under a fearful handicap for certain writers have prepared audiences to laugh themselves sick no sooner than the poor woman parts her lips to sing.

Ganna's efforts to break out of the company of society drones into the ranks of the hard-working opera-singers may be rewarded one of these days—if the McCormick bank account does not crack under the strain.

Several months ago I told you a little story about "The Miracle." The management, you will recall, had denied that the big production would leave the Century Theater in New York and right

on top of this official statement I learned that the show was to be transported to Cleveland for a three weeks stay about the Christmas holidays.

Now it may all be told. The man who is taking the spectacle to Cleveland is Philip Miner, an adopted son of Cleveland. This man has had the kind of career which the success magazines love to describe. Once he sang in opera choruses; today he is a business factor of the Ohio metropolis. Last spring he headed the movement to give a season of Metropolitan opera in Cleveland; we all know of the triumphal outcome.

Unlike some of the Mecaenas tribe Miner is unaffectedly anxious to keep out of the limelight. I know that the persuasive Ben Atwell, his personal representative, almost shed tears in his efforts to wheedle a photograph out of him. I don't know why such a substantial friend of music should be so shy. Can it be that he does not want to ruffle the musical politics of the community? Is it

possible that there is such a thing as musical politics in Cleveland?

For my part I want to extend a cordial hand of thanks and encouragement to this modest, energetic man who is so well serving the musical city of Cleveland.

* * *

"The days of jazz music are gone and as there is nothing else for me to do I have decided to hang myself."

With these words a bass drummer of Berlin took leave of this world last week.

It is in a spirit of friendliness and good will that this strenuous but effective exercise is recommended to other practitioners of such noise says your

Mephisto

Harold Hanson Champions Quarter-Tone Scale as Revivifying Force for Depleted Tonal System



HE recent promulgation of the quarter-tone idea and the resultant mechanical achievement of a quarter-tone piano have recalled to the writer's mind a scene that was enacted some three years ago.

It was at a musicians' banquet. The fingerbowls had been passed. The guest of honor—an eminent Western critic—had given a highly interesting discourse during which he had hurled satirical bombs at the quarter-tone theory and at the theorists who want to put their quarter-tone ideas into practical use. Speaker and auditors were on the verge of shedding crocodile tears at the picture of the poor violinists struggling to acquire a quarter-tone scale when they have so much difficulty in mastering the half-steps.

Then the toastmaster called upon the next speaker. A tall, thin, boyish looking young man arose. His face wore a peculiarly amused expression. He hesitated but an instant. Then he confessed.

"I feel very guilty! Very, very guilty!" (Pause and expectant hush.) "The last thing I did before leaving school to dress for this banquet was to work on my quarter-tone piano!"

"You notice he didn't say a quarter-tone fiddle!" interrupted the guest of honor.

The speaker was Howard Harold Hanson, the young American composer who was soon to win the Prix de Rome and who has just begun his duties as director of the Eastman School of Music in Rochester. At the above mentioned time Mr. Hanson was the dean of the Conservatory of the College of the Pacific in San Jose, Cal. It was on a later occasion, before leaving for Rome, that Mr. Hanson had an opportunity to discuss his views of the quarter-tone piano more fully.

"In approaching the question of the value of the quarter-tone," said Mr. Hanson, "I have tried to assume the attitude of an impartial observer, but I must confess in frankness that I hoped to be firmly convinced of its esthetic value, possibly because I am a 'modernist' and the present tendencies of modern composition toward cacophony lead some of us to believe that the antidote is a greater subtlety and depth of expression which a more complex scale would give. However, if I were to continue in the same spirit of frankness, I would be forced to confess that my first researches were disappointing and seemed much more likely to lead to a negative than to a positive result.

"The difficulty is, of course, a practical one. It is no trick to take the ratio of the octave and produce a quarter-tone (on paper) by taking its twenty-fourth root, and it is a comparatively easy matter for any student of elementary mathematics to sit down with a table of logarithms beside him and figure

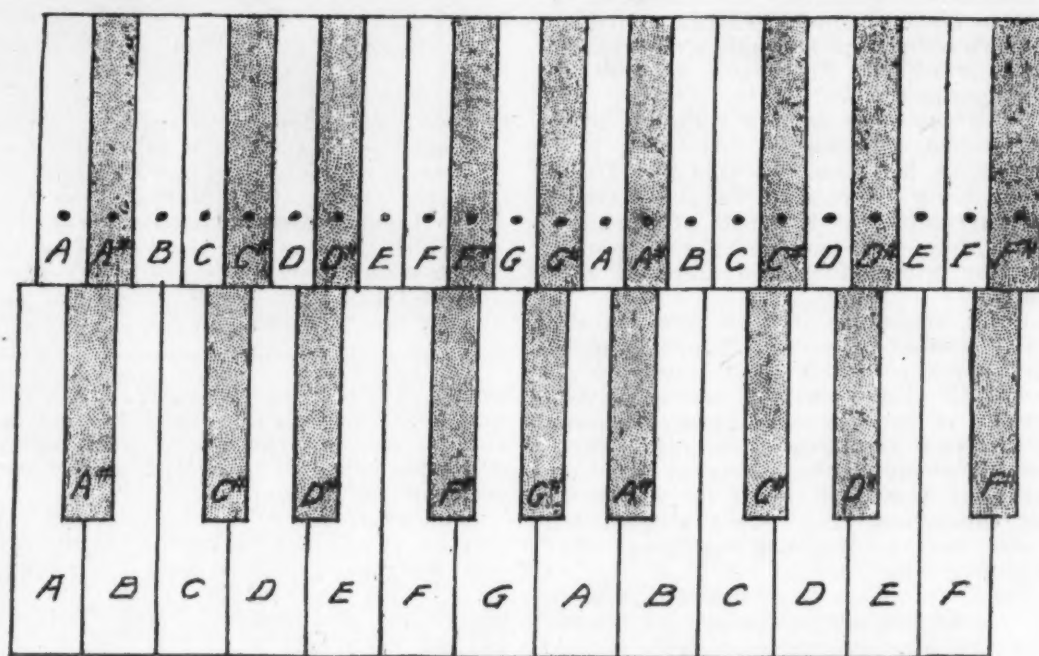


Diagram of Dr. Moritz Stoehr's Quarter-Tone Piano Key-Board, Which Is in Reality, an Ordinary Key-Board with the Addition of the Quarter-Tone Scale. The Advantage of Dr. Stoehr's Piano Is That It Does Not Require a Special Technic to Perform Upon It

THE announcement that a quarter-tone piano had been successfully built by Dr. Moritz Stoehr of New York, and also that one has been demonstrated in Europe, has aroused much speculation as to the reaction of musicians and composers to the new invention. Howard Hanson, who has just begun his duties as director of the Eastman School of Music in Rochester after two years' study at the American Academy in Rome, believes the use of the quarter-tone scale will aid the composer to achieve greater subtlety of expression and discourage the use of cacophony, in which he believes modernists have gone too far. Busoni was among the first to foresee the advent of the quarter-tone piano, and Josef Lhevinne has also favored its development. A quarter-tone organ was in use in an experimental laboratory in the University of Missouri several years ago.

the exact vibrations of a quarter-tone octave scale above any given note. But it is a more difficult task to accomplish a practical working out of the experiment.

"The quarter-tone theory is simple and should not be confused with the ramifications of the theoretical system of pure temperament. In fact, the quarter-tone scale is the obverse of pure temperament and would, I think, if adopted make unlikely any further development along the line of pure temperament. For as the equally-tempered twelve-tone scale which we now have is merely a division of the octave into twelve equal intervals with no attempt at differentiating between an 'F sharp' and a 'G Flat' and paying no attention to the many discrepancies caused by transposition, so the quarter-tone is merely a further development of the principle of equal temperament; that is, a division of the octave into twenty-four equal intervals.

"The mathematical side of the case, briefly stated, is this: An octave to contain quarter-tone intervals, each equal to the other, as the half-tones of the present scale are equal, would need to be divided into twenty-four equal intervals or ratios. Since the ratio of

the octave is 1:2, obviously the ratio which would produce the quarter-tone would be the ratio of the interval, which added to itself twenty-four times would result in the octave; or, what is the same thing mathematically, that ratio, which multiplied by itself twenty-four times would produce two (since to add intervals together one multiplies their ratios). Of course, the number which when raised to its twenty-fourth power gives two is the twenty-fourth root of two, and this is therefore the ratio of the quarter-tone interval. The ratios of the scale would be: one to the twenty-fourth root of two, to the twelfth root of two, to the eighth root of two, and so on up to the octave, two.

"My first happy experience with the quarter-tone scale came in using it, not harmonically, but melodically, or rather contrapuntally, as a passing tone. This, of course, follows historical precedent as the now innocuous dominant seventh first came into existence, not as a legitimate part of the chord, but as an 'in-harmonic' passing note.

"In fact, there are many theorists today who frown upon the conception of a 'chord of the eleventh' or the 'thirteenth' as a possibility and would ban them to the position of dependent tonal

vassals by considering their dissonances as 'in-harmonic' tones, forgetting apparently that the whole matter is purely one of aural development and that a chord of the thirteenth to modern ears is as definite a harmonic entity as the dominant seventh became to ears of the classicists.

"Use of the double passing tones in parallel progressions of quarter-tones begins to proclaim their own harmonic individuality and to force their own peculiarly beautiful 'klang' upon the ear. For example: In the progression c, e, g, b flat to c, e, g, b ¼ flat, to c, e, g flat, b flat, or similarly, c, e, g, b to c, e, g flat, b ¼ flat to c, e, g flat, b flat, the 'b quarter-tone flat' sounds purely melodic and it is difficult to obtain a definite harmonic impression of the chord containing it.

"It was the lack of harmonic impression in cases of this type which disappointed me in earlier experiments. However, in the progression c, e, g, b to c, e, g ¼ flat, b ¼ flat to c, e, g flat, b flat, the middle chord stands squarely on its own feet as an individual harmonic unit of extreme beauty. This beauty is in such a use purely sensuous, much akin to the sensuous beauty of the whole-tone scale when used by the master hand of a Debussy. This is certainly no objection, however, because as the whole-tone scale has its own peculiar adaptabilities to certain moods and is best when it is used not constantly but in connection with the diatonic and duodecuple systems, so the quarter-tone combinations would not displace, but merely add, to the other systems, new tonal material. These chords have a peculiarly sensuous, exotic, emotionally expressive character which quite baffles description. Their addition to modern harmonic vocabulary would be invaluable.

"A discussion of the experimental methods used would probably be of interest to experimenters only and the quarter-tone in acoustical experiments is not a recent thing. The point involved at the present time is rather the consideration of the quarter-tone, harmonically and melodically from the purely artistic standpoint, to add new material to a somewhat depleted tonal system and so to furnish a field for expansion in the direction of greater subtlety of expression rather than to increasing cacophony, in which direction we seem already to have gone too far."

Two years pass. The scene changes to a lobby of a New York hotel. Mr. Hanson is in America after having spent the intervening time at the American Academy in Rome. He is again asked his opinion on the subject of quarter-tones.

"I'll stand by everything I said to you at the time of our last discussion. I hope that someone will develop a practical means for their use, but that is work for the physicist rather than for the composer. I sold my experimental piano before leaving California. It was returned back to normal, and as for myself I have not again entered a physics laboratory to continue my experiments; but I do believe that quarter-tones have a definite esthetic value and that their adoption will add new beauty to the musical language."

MARJORY M. FISHER.

Blind Canadian Pianist Wins Scholarship for Three Years in Paris



Gabriel A. Cusson, Blind Pianist, Sailing Aboard the Minnedosa for France

When the Minnedosa sailed from a Canadian port on a recent voyage to France it carried Gabriel A. Cusson, who was on his way to Paris to begin his three years' study as winner of the Province of Quebec Musical Scholarship. While the ability of Mr. Cusson is known and admired in various parts of the Dominion, his winning of the coveted "Paris Prize" was all the more remarkable, since he has been blind since his birth. Mr. Cusson traveled alone, under the care of the Canadian Pacific officials. Upon his arrival in Paris he will take up his residence at the National Institute for the Blind.

Saenger Pupil Heads Vocal Department in Arizona University

TUCSON, ARIZ., Oct. 4.—Charles Fletcher Rogers, baritone, has been appointed head of the vocal department, director of the University Oratorio Society of 200 voices, the University Men's Glee Club and the University Women's Glee Club and a class in the history of music in the University of Arizona. Mr. Rogers was a student at the Oscar Saenger summer school in Chicago and previous to that was head of the vocal department in Greenville College, Greenville, Ill.

Texas Composers' Guild Organized

FORT WORTH, TEX., Oct. 4.—The Texas Composers' Guild, a new department of the Texas Federation of Music Clubs, has been organized with Carl Venth of this city as chairman. Nineteen senior and five junior clubs of the Texas Federation have adopted the National Federation's course of study and eight clubs have put on the hymn contest. Ten clubs have produced pageants.

Ralph Leopold Includes Newly Found Mozart Works in Program

Ralph Leopold, pianist, returned recently from the Middle West, where he

passed part of the summer. He will be heard in recital in Town Hall, Wednesday evening, Oct. 29, presenting a program of unusual interest, including five sketches and short pieces written by Mozart at the age of eight years. These, it is said, have never been given in New York. They were brought to America last summer by a friend of Mr. Leopold's. The other numbers on the program will include the Fourth Sonata in F Sharp of Scriabin, and Bach's B Flat Partita Suite, which was originally written for the harpsichord and which has been arranged for piano by Harold Bauer. There will also be compositions by Beethoven, Bach, Liszt, Grieg and Jongsen, a Belgian composer. Mr. Leopold will close his program with "The Ride of the Valkyries."

In Chicago Studios

Chicago, Sept. 27.

CHICAGO MUSICAL COLLEGE

The College opened its fall season on Sept. 15 with what is probably the largest registration in its history. As in former years, the College has drawn students from practically every State in the Union, as well as from Europe. Several new members have been added to the faculty. In the vocal department two new outstanding figures are Isaac Van Grove and Graham Reed. Mr. Van Grove, assistant conductor of the Chicago Opera, is already popular and his teaching time is almost filled. Mr. Reed is one of the best-known exponents of the teaching of Herbert Witherspoon, with whom he was associated for many years. In the piano department new teachers are Lloyd Brown and Lillian Kaufer. Christian Lyngby is the new member of the violin faculty. Lester Luther, who has been engaged as director of the school of acting, plans interesting presentations in the Central Theater. The concert season will commence on Oct. 5 with a program in the Central Theater by advanced students. The programs will be broadcast by the Chicago Tribune, Station WGN. Felix Borowski will begin his series of lectures on musical history on the morning of Oct. 4.

AMERICAN CONSERVATORY

Jacques Gordon has returned from Pittsfield, Mass., where he took part in the Berkshire Festival of Chamber Music, and has resumed his classes. An interesting feature of the voice department is a class in vocal analysis, conducted by E. Warren K. Howe. In this class pupils hear voices of all types and ranges, trained and untrained, and are taught to analyze the vocal, mental and physical characteristics of each individual. The students' orchestra will begin rehearsals on Oct. 6. Herbert Butler will conduct as before. The Saturday afternoon recitals will commence on Oct. 4, when Mae Doelling Schmidt will give a program of piano music. The children's department, which has been under the direction of Louise Robyn, with Ethel Lyon as assistant, for a number of years, was scheduled to open on Sept. 27.

AGNES LAPHAM STUDIO

Agnes Lapham, "the children's pianist," has reopened her studio in the Fine Arts Building. She will teach some of the pupils of Fannie Bloomfield-Zeisler until the latter returns from Europe.

RUDOLPH REUTER STUDIO

Eunice Barbara Waugh, who accompanied Rudolph Reuter to Europe two years ago when he moved his classes to Germany, has been appointed to the

Ithaca Conservatory of Music Awards Scholarships at Opening Exercises



Viola Wasterlain of Tacoma, Wash., and Lino Bartoli, of Pittsburgh, Pa., Winners of the César Thomson Master Scholarships in Violin, at the Ithaca Conservatory

ITHACA, N. Y., Oct. 4.—The Ithaca Conservatory of Music and affiliated schools opened its thirty-third year on Sept. 25 with an increased registration of fifty per cent in most departments over that of last year.

At the opening exercises W. Grant Egbert, musical director, announced the following as the winners of the César Thomson master scholarship in violin: Viola Wasterlain of Tacoma, Wash., and Lino Bartoli of Pittsburgh, Pa. Miss Wasterlain is a well-known violinist of the Northwest and Mr. Bartoli is a protégé of Adolphe Betti of the Flonzaley Quartet. The scholarship includes pri-

vate instruction with César Thomson, the regular subjects in the violin graduation course and maintenance.

The winners of full scholarships were Rose Graham, Toronto, Can., piano; Alfred Brigham, Genesee, Idaho, voice; Bessie Kantor, Farmingdale, N. Y., violin; Dorothy Desmond, Oakland, Cal., expression; Marjorie Thompkins, Coxackie, Pa., public school music; A. Butler, Tucumcari, N. M., band school, and George Snyder, Allentown, Pa., organ.

In order to take care of the increased registration, a new administration building has been erected on the Conservatory grounds. The original administration building has been made into studios.

F. E.

faculty of the Wisconsin College of Music in Milwaukee. Miss Waugh also studied in Europe under Georg Schumann. John Carre has been made dean of the school of music in Racine College. Marguerite Kelpsch, who was also in Mr. Reuter's European class, has joined the faculty of the American Conservatory.

CECILE DE HORVATH STUDIO

Elizabeth Dollison recently gave recitals in Buffalo and before the Spanish Club of Chicago, meeting in the Sherwin Hotel. Helen Monroe has been reengaged for a recital at Beverly Hills. Amy Degerman and Esther Sopkin will play at the Kimball Hall noon recitals this fall.

MUHLHANN SCHOOL OF OPERA

Work is begun for a performance of "Madama Butterfly" in the Glenn Dillard Gunn Recital Hall. Among the principals in last summer's performance of "Carmen" four have recently been given engagements in Chicago and elsewhere. Berte Long, the *Carmen*, is reengaged as leading contralto in Temple Mizpah, and Isadore T. Mishkin, the *Escamillo*, is to be leading baritone in the same synagogue. Frieda Stoll, the *Micaela*, is engaged as vocal teacher of the Milwaukee Institute of Music as well as in the Racine College Conservatory. Sonya Klein is engaged as leading soprano in Sinai Temple, after a few guest appearances there.

LUCIE LENOX STUDIOS

Margaret Walbank, contralto, is soloist in the Second Baptist Church. Har-

riet Krauth, costume singer, opened the Longfellow Woman's Club's season with "Musical Etchings." French and Russian songs were included in the program. Janet Bachmann, soprano, is engaged as soloist for the Apollo Club's first concert at Winfield, Kan. Lillian Knowles, contralto, has become a member of the quartet in the Second Presbyterian Church.

Strange "Music" from Airplane Caused by Stream Line Wires

CHICAGO, Oct. 4.—Citizens whose activities are carried on directly beneath the route of United States mail airplane lines were puzzled recently to hear musical strain's proceeding from one of the test planes. This "music" has been explained as the result of wind pressure against the stream line wires. The principle is compared by C. E. Richards, superintendent of repairs, to the sounds made by a rubber band stretched from the handle-bars of a boy's bicycle.

Lucie Lenox Opens Chicago Studios

CHICAGO, Oct. 1.—Lucie Lenox opened her vocal studios, in the Fine Arts Building, last week. Among the pupils who will continue their study under her are several who have gained popularity in recitals and operas.

Léon Sametini Returns to Chicago

CHICAGO, Oct. 2.—Léon Sametini has returned from a vacation spent in Holland and France, and resumed his violin classes at the Chicago Musical College.

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New York

Maine Festival Witnesses Triumph of American Art at Twenty-Eighth Event

BANGOR, ME., Oct. 4.—Standing pre-eminent among the greatest of American festivals, the doors of the auditorium opened again on Oct. 2, for this annual feast of music, over which William R. Chapman, conductor and founder of these events, has wielded his bâton for twenty-eight consecutive years.

American in spirit, as well as scope, it seemed appropriate to have an American prima donna Mabel Garrison, as the star of this season's event and compositions by American composers predominant on all of the programs. Prominent features of the programs were Mana Zucca's Ode to Music, dedicated to William R. Chapman, which was given its première with the composer at the piano; William R. Chapman's Sanctus, sung at the first festival, and repeated by request, and "Cometh Earth's Latest Hour," from the late Horatio Parker's "Hora Novissima."

For the first time in the history of the festivals, there was no public rehearsal on Thursday, which was accordingly designated "Merchants' Day."

The festival chorus of 400 voices took part on all programs. The orchestra of thirty-nine pieces, as in past seasons was composed of men from the New York Philharmonic, Metropolitan Opera House Orchestra, and other musical or-

ganizations, with D. Manso as concertmaster, and Attilio Marchetti, manager, as in past seasons.

The official opening of the festival was marked by the annual luncheon given by the Chamber of Commerce, under whose local management the festival is given, to Director and Mrs. William R. Chapman, and the artists. Clarence C. Stetson, chairman of the Chamber of Commerce Members' Council and vice-president of the Eastern Maine Music Association, presided. Otis Skinner, president of the Association; Mr. and Mrs. Chapman, and the artists were introduced.

A great demonstration was accorded Mabel Garrison, soprano, who made her local début on this occasion. She made a strong and instant appeal, in the Mad Scene from Ambroise Thomas' "Hamlet," which brought her three recalls, and later the Polonaise from "Mignon." It was in her two groups of songs that she reached the height of her artistry, showing at its best the smoothness and finished quality of her singing. Miss Garrison was accompanied at the piano by her husband, George Siemmon, whose work was of high order.

Sharing honors of the evening was Leonard Snyder, tenor, who instantly won favor with the audience by his sing-

ing of "Vesti la giubba" from "Pagliacci."

The festival chorus did excellent work in the opening "Hallelujah" Chorus which marks the opening of the festivals; Godfrey Shaw's "Worship," which was encored, and in Mr. Chapman's Sanctus. The festival orchestra did fine work in its opening "Ruy Blas" Overture by Mendelssohn and the Scherzo from "Midsummer Night's Dream," with flute obbligato. Mr. De Conto gave the Air de Ballet by the late Victor Herbert and Wagner's Introduction to Act III from "Lohengrin."

On Friday afternoon, the first artists' matinée brought forward Joan Ruth, soprano of the Metropolitan, who won a great ovation and many recalls.

Alfredo Gandolfi, baritone of the Chicago Opera Company, also appeared on the program and was received with great cordiality. He sang the Toreador's song from "Carmen" and responded with a double encore, accompanied by Wilbur S. Cochrane. The chorus sang "Cometh Earth's Latest Hour" from Parker's "Hora Novissima," Dunn's "Music of Spring," and Foster's "Song of the Gale," and the orchestra played two movements from Tchaikovsky's "Nutcracker" Suite, a Liszt Rhapsodie and Wagner's Overture to "Tannhäuser."

Friday evening will go down in history as the greatest of all. Benno Rabinoff, Russian violinist, and Jeraldine Calla, coloratura soprano, were the soloists. Sensations are not unknown to festival patrons, but Mr. Rabinoff literally swept the audience off its feet, giving a gigantic performance of Tchaikovsky's Concerto. Miss Calla, possessing a voice of warmth and color, won instantaneous success in an aria by Bellini. Mana Zucca's Ode to Music was also heard on this occasion, with the composer playing the piano part. The chorus was assisted by Miss Calla and Devora Nadworney, contralto. The final part had to be repeated.

On Saturday afternoon, much local interest was shown in the début of Ethel Woodman, contralto, a former resident of Brewer, and up to three years ago, a member of the Bangor festival chorus, and William Gustafson, bass, in a miscellaneous program. Miss Woodman disclosed a voice of beautiful quality, and had to add several encores. Mr. Gustafson won instantaneous success.

The chorus again distinguished itself, its clear enunciation and phrasing being outstanding features throughout the entire series. Wilbur S. Cochrane accompanied the soloists.

On Saturday evening before a great audience, Verdi's "Il Trovatore" was given in costume by a cast composed of Marcella Roeseler as Leonora; Devora

Nadworney as Azucena; Joan Ruth as Inez; Leonard Snyder as Manrico; Alfredo Gandolfi as the Count di Luna; William Gustafson as Ferrando, and Harry T. Raeburn as Ruiz. It was a fine performance in which the ballet, composed of dancers from the Odiorne School of Dancing of this city of which Rosanna Odiorne is director, received long and spontaneous applause.

The success of the festival was largely due to the fine spirit of cooperation existing between the officers and members of the local and out-of-town choruses, who have worked so faithfully throughout the year; to the perseverance of Mr. and Mrs. Chapman; to the labors of Frank R. Atwood, impresario and president of the Bangor chorus, who not only designed and painted the scenery for the opera and its stage settings, but decorated the auditorium, Harry T. Raeburn of Portland, who, besides from having a part in the opera, had charge of the lighting effects and to the chorus.

Others who have worked devotedly for the success of the festival are Otis Skinner, president of the eastern Music Association and the officers and members of the Chamber of Commerce; Adelbert Wells Sprague, conductor; Dorothy Doe Hicks, Sarah P. Emery, Elizabeth Firth and Wilbur S. Cochrane.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Modern Works Play Prominent Part in Three Choirs Festival

HEREFORD, Sept. 20.—The Three Choirs Festival of Hereford, Worcester and Gloucester opened here on Sept. 7. The full orchestra and chorus from the three cities, under the conductorship of the Hereford Cathedral organist, Dr. Percy Hull, provided the programs. The festival formally began with an excellent performance of the Bach B Minor Mass and included presentations of "Messiah," "Elijah" and the "Stabat Mater."

Among the moderns represented on the programs, Sir Edward Elgar, as is usual at these festivals, took the lead. The "Dream of Gerontius," "The Kingdom" and his 'cello concerto, as well as a number of arrangements of classical works and part-songs were given with distinction, and acclaimed with enthusiasm. Of the younger English school, Gustav Holst's "Hymn of Jesus," which is to be given in New York, next season by the Oratorio Society, easily dominated.

"The Hymn of Jesus" with its words taken from the Revelation of St. John, combines plain-song and chant with pagan rites and dance rhythms, and produces an effect that is decidedly more interesting as pure music than as religious inspiration. The work was first presented at Hereford, three years ago, when it was considered ultra-modern and, technically, exceedingly difficult. It has not been given at the intervening Gloucester and Worcester festivals, so to Hereford goes the credit, not only for the premiere of the work but for retaining it in the repertoire. Its performance, on this occasion, was much smoother, much more cognizant of the subtleties of the music, than at its first hearing. There prevailed, however, the feeling that the Holst work was just a little too primitive and pagan for the Three Choirs. It disturbed what the *Times* calls the "well-ordered sentiment" of the occasion, which was, however, restored by Beatrice Harrison's performance of Elgar's 'cello concerto.

Wagner was represented by the Grail



Portrait by Lambert of Bath

Gustav Holst, whose "Hymn of Jesus," given at the Three Choirs Festival, will be presented by the Oratorio Society in New York

Scene from "Parsifal," characterized as the "only excerpt of Wagner that can be given in a Cathedral." An impressive, although not festive part of the Three Choirs celebration, was the performance of Beethoven's "Three Equali" for four trombones, as a tribute to the memory of the three eminent musicians who died within the last year—Sir Frederick Bridge, Sir Charles Villiers Stanford and Sir Walter Parratt. The novelties of the week included Edgar L. Bainton's setting of Robert Nichol's "The Tower," which describes the night of the Last Supper. Although it followed the poem sentence by sentence, or perhaps because of it, the work seemed capable and well-made but not atmospheric or mystic enough to convey the mood of the poem to the audience.

Birmingham Orchestra Lists Novelties by British Composers

BIRMINGHAM, Sept. 22.—Plans of the Birmingham Orchestra, for the new season, include the first performances of several works of the younger British School—Armstrong Gibbs' "A Vision of Night"; Arnold Bax, Symphonic Variations for Piano and Orchestra; Arthur Bliss' "Color" Symphony, and John Ireland's Symphonic Rhapsody, "Mai-Dun." The regular conductor for the season is Dr. Adrian Boult. The guest conductors will be Eugene Goossens, Sir Landon Ronald and Bruno Walter. For two of the concerts, an experiment will be tried, that of giving the same program twice during an evening.

Old Operas Revived in German Westphalia

MÜNSTER, Sept. 20.—The Westphalian Municipal Opera here, like many of the other German provincial opera houses, is reviving old masterpieces instead of producing novelties. Those scheduled for production this season are Monteverdi's "Orfeo," Handel's "Julius Caesar," "Agrippina" and "Herakles"; Glück's "Alkestis," Mozart's "Titus" and Beethoven's "Fidelio," as well as Purcell's "Dido and Aeneas." Beethoven's "Prometheus," Glück's "Don Juan" and ballets by Couperin and other composers of the period will also be brought out.

DUBLIN, Sept. 22.—A "Celebrity" Series of concerts will be given here this season at the Royal Theater. The artists scheduled to appear include Amelita Galli-Curci, William Bachaus, Florence Austral and Joseph Hislop.

BERLIN, Sept. 20.—An unpublished opera by Ferruccio Busoni, composer and pianist, who died here recently, will be produced this winter, according to a report current in musical circles.

Rome Claims First "Turandot" Performance

ROME, Sept. 20.—The latest claimant to the honors of the premiere of Puccini's new opera, "Turandot," is the Costanzi of Rome. It seems more plausible that the work should be given here than at the Scala, as was reported last week, because Puccini's continued differences with the management of the Milan house would make the production difficult. It is also highly improbable that "Turandot" will be given either at the Metropolitan in New York, or the Staatsoper in Vienna, previous to its Italian premiere.

"Siegfried" Chair to Be American Prize

BAYREUTH, Sept. 20.—The "Siegfried" chair from the Villa Wahnfried at Bayreuth, one of the famous Wagner mementos, is being sent to America to Carl Hein, director of the New York College of Music. It will be given as a prize to the person or organization that has done the most for the advancement of music and musical education in the United States.

Margate Festival Gives Prominent Place to English Composers

MARGATE, Sept. 23.—After an opening program that included a Beethoven symphony and Elgar's 'cello concerto, the Margate Festival presented works by Joseph Holbrooke and Eugene Goossens and then turned to the lighter music of the younger English composers. Norman O'Neill conducted his music to "Mary Rose," as well as his four dances from the "Blue Bird" and the ballet from "Punch and Judy." Walton O'Donnell, director of music of the Royal Marines, offered a Theme and Variations and a Miniature Suite, with contrapuntal themes that vouched for a

merry Irish sense of humor. Albert Ketelby conducted his Suite Romantique and his Oriental fantasia, "In a Chinese Temple Garden." They are frankly popular works, but not cheap, scored brilliantly and showing an understanding of tone-coloring.

Paris Opéra Announces Season's Répertoire

PARIS, Sept. 20.—Jacques Rouché, director of the Opéra, announced the beginning of the season with "Nerto," with music by Widor, adapted by Maurice Léna from the Mistral novel. "Miar-ka," with music by Alexandre George and book by Jean Richepin, will be given with Yvonne Gall in the leading rôle. "Arlequin," libretto by Jean Sarment, music by Max D. Ollone, will have Vanni-Marcoux and Fanny Heldy in the cast. "La Lyre d'Appollon" by Albert Roussel will feature Lucien Muratore; André Bloch's "Prelude féérique" will be heard, as will Vincent D'Indy's "Istar," which was given only one performance last year. "Hamlet" will be revived. Roger Ducasse's lyric pantomime, "Orphée" will have Ida Rubinstein in its leading part.

Italians Oppose Opera in French at La Scala

MILAN, Sept. 22.—The proposal to produce Debussy's "Pelléas et Mélisande" in French at La Scala has met with decided nationalist opposition from critics and the public, who claim that the Scala is distinctly a National institution and should not be internationalized. In answer to the explanation of the management that the Italian libretto of "Pelléas" is inept, does not conform to the rhythm of the music and is difficult to sing, the patriots suggest trying another translation, or dispensing with the opera in Milan.

Berlin "Aida" Impresario Held; Deficit \$75,000

BERLIN, Sept. 22.—Haimovici, Rumanian impresario, promoter of the Mascagni "Aida" production, and also of the Carpentier-Townley match, is being held by the police here, as a result of the collapse of the venture. The total deficit is said to be \$75,000, and Haimovici is charged with having issued checks in payment of some of his debts, knowing that there were not sufficient funds in the bank to cover them. Attempts were made to revive the "Aida" production by a drastic reduction in prices, but they were unsuccessful.

Pedrollo's "Mary Magdalen" Has Milan Premiere

MILAN, Sept. 20.—As an early beginning of the winter season came the production last week of Arrigo Pedrollo's "Maria di Magdala" at the Teatro Dal Verme. The libretto of this latest "Mary Magdalen" work is by Arturo Rossato and is a colorful, animated drama, imbued with Oriental spirit. The music is not banal and has a certain lyric charm and expressiveness. Several of Pedrollo's works are in the regular repertoire of most of the Italian opera houses, among them "The Promised Land," "Juana" and "La Veglia."

First International Music Congress Held in Vienna

VIENNA, Sept. 18.—Representatives of musical groups and organizations from all the countries of Europe are gathered here for the first International Music Congress, sponsored by C. M. Haslbrunner, chairman of the Austrian Musicians Association, and Dr. David Back, musical advisor to the city of Vienna. The technical conditions of public performances have been under discussion, as well as the construction of concert halls and their acoustics. A protest was registered against the concealing of the orchestra at Bayreuth and recommendations for improving conditions for musicians were made.

LONDON, Sept. 20.—Harold Samuels, pianist, was created a Fellow of the Royal College of Music, before his departure for America, to play at the Berkshire Festival.

Vienna Celebrates Bruckner Centenary



Tilgner's Memorial Statue to Anton Bruckner, in the Stadtpark, Vienna

VIENNA, Sept. 19.—The one hundredth anniversary of Anton Bruckner's birth, on Sept. 4, 1824, was celebrated in an impressive manner, at the foot of the fine memorial erected to him in the Stadtpark of Vienna, by a gathering of his friends, admirers and former pupils, upon invitation of the Gesellschaft der Musikfreunde.

In a half-circle, they stood in front of Tilgner's masterpiece, deeply moved by the eloquent words of the Gesellschaft's president, in which he honored the life and work of the composer, the simple peasant sprung from the people, and finally, appreciated after many years. He said that Bruckner's music, which was never music of the present and could therefore, never become music of the past, would continue to be a lasting monument when great gaps already appeared in many a gigantic structure of modern music. Happily for the master, after the years of disappointment he had experienced in Vienna, he lived to enjoy the triumphant success of his Seventh Symphony at its performance in Leipzig. In closing, the speaker admonished his hearers to judge young talent without prejudice, in order that it might not share Anton Bruckner's cruel fate.

On the centennial of the composer's birth, an interesting ceremony took place in front of the house, in which for nearly two decades Anton Bruckner occupied a room on the top floor and wrote his finest works. To this house the Schubertbund affixed a memorial tablet, after the unveiling of which the members sang Bruckner's "Tafel-lied." The tablet shows an idealized concept of Bruckner's rugged head. The building now thus distinguished stands in one of Vienna's most busy thoroughfares, and the ceremony at high noon attracted no little attention from the throngs of passersby.

ADDIE FUNK.

Paris Opéra Gives 300th "Thaïs"

PARIS, Sept. 20.—"Thaïs" was given its 300th performance at the Opéra here recently, with Hilda Roosevelt in the title part. The first performance was in 1894, when Sybil Sanderson created the rôle. Famous among the prima donnas who have played in the opera in Paris are Mary Garden, Marie Kousnietsoff, Marthe Chenal and Fanny Heldy.

ROME, Sept. 20.—A memorial tablet to Sgambati has been placed over his house here, to commemorate the pianist, composer and friend of Liszt and Wagner.

MILAN, Sept. 21.—Plans are being made here for the building of a new theater near the Piazza del Duomo, to seat 5000 persons. Attached to it will be a chamber music hall.

PEABODY STUDENTS WIN SCHOLARSHIPS

Seven Awards Made in Various
Courses—Musicians Back
from Vacations

By Franz C. Bornschein

BALTIMORE, Oct. 4.—The awards of three-year scholarships at the Peabody Conservatory were made after public examination before the director, Harold Randolph, and members of the faculty. Bernard Friedenthal of Baltimore was the winner of the Frederick C. Colston piano scholarship, and the following were the winners of Peabody scholarships: Joyce Barker of Rockville, Md., piano; Agnes Garrett, Baltimore, organ; Arthur W. Morgan and Jacob Dasche, both of Baltimore, violin, and Loretta Lee, Newcastle, Pa., and Wilhelmina Guttenson, Baltimore, voice. The one-year scholarships will be announced later.

Hazel K. Bornschein, soprano; Franz Bornschein, composer and violinist, and Alderson Mowbray, pianist, have returned from their tour through New England under the management of the Swarthmore Chautauqua. A program of Russian music, given in costume, based on folk-lore was presented. A dramatic reading, a Russian legend made into English, by Edwin Markham, called "How the Great Guest Came," to which musical background has been composed by Franz Bornschein, proved highly effective. Since returning from their tour they appeared in two recitals in Hagerstown, Md., for the benefit of the Community House Fund, Smithsburg, Md.

Elizabeth Gutman has returned from her vacation in Europe, spent in study

with prominent composers of France and Italy. Vincent D'Indy, Malapiero, Casella and others coached the soprano in some of their new compositions which will be included in her repertoire.

The school board has appointed John Itzel as director of orchestral and band music in the public schools. Mr. Itzel was formerly conductor of the orchestra at the Academy of Music, and during the régime of Asger Hamerick served as assistant conductor of the Peabody Orchestra. He is a graduate of the Peabody Institute and as an arranger of scores and musical copyist is widely known. The development of school music under his guidance will have a decided interest for the community. The formative plans of the work were guided by John Denues, supervisor of music of Baltimore public school.

The return engagement of Paul Whiteman and his orchestra at the Lyric, under the local management of the Albaugh Concert Bureau, attracted a large audience. Three pieces by Eastwood Lane were given prominent place on the program. Martin Downey, tenor, and Harry Parella, pianist, were the soloists.

Yolando Méré Returns from Foreign Tour

Yolando Méré, pianist, and her husband, Hermann Irion of Steinway & Sons, who have been traveling at will over Europe for some months, returned to New York on the Aquitania on Oct. 3. Mme. Méré gave two recitals in London and toured the British Isles, but otherwise devoted herself entirely to rest and recreation. She visited England, France, Italy, Switzerland, Austria and Germany and attended many important music festivals. She will appear as soloist with the New York Philharmonic again this season in New York and on tour in three other cities. She will give two New York recitals in Aeolian Hall in addition to numerous other appearances in concert, recital and as soloist with orchestras all over the country.

Claudio Arrau Is Given Enthusiastic Reception by Santiago Audiences



Claudio Arrau, Pianist

South American audiences, famous for their receptivity, responded instantly to the art of Claudio Arrau when he gave ten piano recitals in Santiago and five in Valparaiso in the course of the last few weeks.

Mr. Arrau, himself a Chilean, achieved unusual success in New York last season and speaks of hoping to return to America early in the New Year. Playing to concert-goers in South America he left no doubt in their minds as to his musicianship. Features of these recitals were compositions by Bach, in which Mr. Arrau specializes and in the interpretation of which he has won acclaim in Europe. Beethoven, Schumann, Ravel, Bela Bartok and Chopin were other composers from whose music the young pianist drew in making his programs. In Santiago Mr. Arrau played the entire "Well-Tempered Clavichord" at four concerts, and the ovation was all the more remarkable because Chilean audiences are not usually enthusiastic over this music. These four Bach concerts were similar to Bach recitals Mr. Arrau had given in Berlin and Vienna.

Other Chilean cities were visited with equal success and subsequent bookings called for tours of the Argentine, Uruguay and Brazil.

Washington Singers Heard at Arts Club

WASHINGTON, D. C., Oct. 4.—The musical season was opened on Sept. 25 at the Arts Club of Washington, when two artist pupils from the Paul Bleyden studio, Helen Harper, lyric soprano, and Hattie Herfurth, contralto, sang with ease and presented charming interpretations. Mrs. Bleyden was the accompanist. Estelle Wentworth, soprano, and

her husband, Albert Parr, have returned from their vacation spent in New York and Atlantic City, where Miss Wentworth was the special soloist at several of the Steel Pier concerts. They have opened a new studio in Washington where they have resumed teaching.

DOROTHY DEMUTH WATSON.

Two Music Teachers Added to Public Schools in Trenton

TRENTON, N. J., Oct. 4.—Kenneth Christie and John Burnham have been added to the staff of music teachers in the public schools. Mr. Christie is a graduate of the Boston University and of the Institute of Musical Art in New York, and Mr. Burnham is a graduate of Union College and of Columbia University. Under Catherine M. Zisgen, supervisor of school music, a new program of band work is undertaken. The Trenton Public School Band is disbanded, the members becoming first members in individual school bands. The band in Junior School No. 2 will be under Anne Dickinson. Caroline Wetzel will conduct the band in Junior School No. 3.

John Philip Sousa Given Golden Key of Lewiston, Me.

LEWISTON, ME., Oct. 4.—A golden key of the city was presented to John Philip Sousa by Mayor Brann at the Sousa band concert in the Lewiston Auditorium, which was attended by some 3000 persons. A feature of the program was a composition by Walter Rolfe of Rumford, Me., who was in the audience. Marjorie Libby, soprano, and John Dolan, cornetist, were soloists.

Washington Artists Entertain Typothetae

WASHINGTON, D. C., Oct. 4.—Florence Howard, soprano; Fred East, bass; William Raymond, tenor, and Arthur Pierce, dialect singer, with George Wilson, accompanist, gave a delightful program for the annual convention of the United Typothetae of America, in the Government Printing Office on Sept. 12. Blanche Polkinhorn, chairman of membership for the District Federation of Music Clubs, has returned to town and reopened her studio. Katherine McNeal, pianist, interpreter of the ultra-modern, in music, has returned to Washington from her vacation and opened a new studio.

DOROTHY DE MUTH WATSON.

St. Louis College Adds Music Course

ST. LOUIS, Oct. 4.—Washington University has just arranged for a course in musical appreciation in its extension department to start on Nov. 18. The course will be conducted by Ernest R. Kroeger, composer and teacher, and will consist of twenty lectures, which will be open to the public as well as to students attending the university. After many years of propaganda by musicians here, this is the first recognition accorded the art by Washington University.

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Berlin Borsen-Zeitung.

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Berlin Lokal Anzeiger.

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Berlin Allg. Musikzeitung. Martin Friedland.

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London Concert, June 14, 1924

London Morning Post.

Her attainments are of high order, powerful voice.

London Westminster Gazette.

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London Daily Telegraph.

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London, The Sackbut.

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Her voice is of wide range, clear and expressive, well controlled.—KARL WESTERMAYER.

New York Judicial Decision Protects Copyrights from Radio Infringement

FEDERAL Judge Knox denied motion to dismiss the action instituted against the General Electric Company by Jerome H. Remick & Company, in New York last week, and handed down an opinion at the same time making broadcasting stations liable for the unauthorized use of copyrighted songs and music. This was hailed as a complete victory for the holder of the copyright at the offices of the American Society of Composers, Authors and Publishers. The action, which was the first of its kind to be brought in the New York district, was regarded as a test of the right of broadcasting stations to use copyrighted material.

The Remick Company alleges that the General Electric Company, through its station WGY at Schenectady, N. Y., broadcast "Somebody's Wrong," without proper authorization, and thereby committed an infringement on the copyright. The number was played by the orchestra at the New Kenmore Hotel, Albany, which, the electric company contended, had permission to broadcast the music. The Remick Company says this authority was afterwards revoked.

Judge Knox's opinion reads:

"I think it is necessary to ascertain whose performance was broadcast. Was it that of the broadcaster or was it that of another person who may have been authorized to perform the copyrighted composition publicly and for profit? If the latter I do not believe the broadcaster is to be held liable. By means of the radio art he simply made a given performance available to a great number of persons who, but for his efforts, would not have heard it. Such broadcasting merely gives the authorized performer a larger audience and is not to be regarded as a separate and distinct performance of the copyrighted composition upon the part of the broadcaster.

"If a broadcaster procures an unauthorized performance of a copyrighted

musical composition to be given, and for his own profit makes the same available to the public served by radio receiving sets attuned to his station, he is, in my judgment, to be regarded as an infringer. It may also be that he becomes a contributory infringer in the event he broadcasts the unauthorized performance by another of a copyrighted musical composition. To this proposition, however, I do not now finally commit myself."

E. C. Mills, chairman of the executive board of the American Society of Composers, Authors and Publishers, regarded the opinion as an important victory for the holder of the copyright. Judge Knox's decision was in direct keeping with the campaign the society has been carrying on, he said.

J. C. Rosenthal, general manager of the society, said:

"The fact that Judge Knox refused to dismiss the complaint brought by the Remick Company against the broadcasters proves that there were and are grounds for action. His opinion is of the utmost importance, too, for it reverses a recent decision handed down in Cincinnati which held that broadcasting was not a public performance, given before an audience, for profit, because there was no audience. Judge Knox's interpretation of the broadcasting of musical compositions is in direct opposition to this."

Boston Activities

Oct. 4, 1924.

Edith Lynwood Winn, violinist and teacher of the Huntington Chambers, has returned from France, where she attended the American Conservatory at Fontainebleau.

Minnie Wolk, pianist, is booked for appearances in Dover, N. H., Gardner,

Amherst and Natick, Mass., and before the Canadian Club in this city.

Gladys Berry, 'cellist and teacher, has opened her studio in Huntington Chambers, after a summer spent in Peterboro and New London, N. H. In Peterboro Miss Berry played at several musicales.

Harris Stackpole Shaw, pianist; Mary Dyer, soprano, and Walker Chamberlin, baritone, were recently guests of Willard Erhardt, tenor, at the Black Goose and gave a program.

The Adyar, 42 Gloucester Street, has become a studio center. Among the musicians located here are Edith Noyes Greene, pianist and composer; H. Wellington Smith, baritone, and Mr. and Mrs. Henry L. Gideon, singers of folk-songs and lecturers.

Harry C. Whittemore, pianist and teacher, has resumed his season's work in the Lang Studios, after several months' study with Isidor Philipp, in Paris. On Sept. 30, in City Hall, Newburyport, Mass., Mr. Whittemore was accompanist to Elizabeth Dodge Derby, soprano of New York, and played solos.

Alexander Steinert, Jr., has sailed for Paris to resume his studies at the Paris Conservatory. Serge Koussevitzky, conductor of the Boston Symphony, has praised a number of Mr. Steinert's recent compositions.

W. J. PARKER.

De Wolf Hopper Presents "The Chocolate Soldier" in Boston

BOSTON, Oct. 6.—The De Wolf Hopper Comic Opera Company presented Oscar Straus's "The Chocolate Soldier" at the Boston Opera House during the week of Sept. 29. The revival of this tuneful operetta was marked by skilful singing and acting on the part of the members of Mr. Hopper's company. Ethel Walker's pleasing soprano voice stood her in good stead in the "Hero" song and in her ensemble numbers. Sarah Edwards disclosed her rich contralto voice as *Aurelia*. Ethel Clark lent ingénue sprightliness to the rôle of *Mascha*. *Bumerli* was given a swag-

gering and carefree portrayal by Forest Huff, and Henry Kelly's *Alexis* was well characterized with the requisite bumptiousness. Arthur Cunningham's stentorian *Musakroff* lent humor to the play, as did De Wolf Hopper's good-humored acting in the part of *Casimir Popoff*. Mr. Fichandler again distinguished himself with his comparatively small orchestral forces by directing a smooth and telling performance.

HENRY LEVINE.

DEDICATES NEW ORGAN

John Doane Plays on San Diego Memorial for His Grandmother

SAN DIEGO, CAL., Oct. 4.—The Mission Hills Congregational Church of San Diego has been given a pipe organ by Mrs. John Doane and her sister, Mary Cowels, in memory of their mother, Lois Mary Cowels. The organ, which will be known as the "Lois Mary Cowels Memorial Organ," was built by the Austin Organ Company of Hartford, Conn., from the specifications made by John Doane, grandson of Mrs. Cowels.

The instrument, costing more than \$10,000, exposes no pipes, is electrically driven, and has only the console or key desk visible.

On Thursday evening, Sept. 25, the opening program on this organ was given by John Doane, New York organist and son of one of the donors. Mr. Doane played an unusual program in his usual fine manner. A capacity audience crowded the church. Mr. Doane was assisted by Edythe Reilly Rowe, 'cellist.

The dedication of the organ took place on Sunday morning, Sept. 28, at the regular morning service, Rev. Lawrence Wilson, pastor of the church, officiating. Mrs. Louis Bangert, local organist, has been engaged as organist and L. J. Bangert, will direct the choir.

W. F. REYER.

Rafaelo Diaz, tenor, sang on Sept. 22 at the dinner celebrating the opening of the new Roosevelt Hotel in New York. On Sept. 23 Mr. Diaz was guest of honor at the luncheon of the Woman Pays Club at the Hotel Algonquin and sang a group of solos.

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Function of Mind in Development of Technic

Synchronous Currents of Motor and Sensory Nerves Form Spiritual Objectification of Thought—Physiological Condition Aids Mental Control and Mental State Helps Physical Mastery—Rest Comes Through Right Activity

By LOUIS S. STILLMAN



HE synchronous currents of the motor and sensory nerves, conveying to the keyboard through the muscles a mature concept of crystallized thought, form a spiritual objectification and the product of all that is included in the preparation and training for a performance.

Mind control over the playing muscles can be accomplished in only one way. There is a physiological condition that aids mental control; there is a mental state that helps muscular control; likewise there is a physiological condition that prevents mental control and a mental state that prevents muscular development.

Control over the keyboard is essentially a manifestation or objectification of the activity in mind. Since everything we see is thought objectified, piano playing must be included. Logically this is a scientific statement, but one must add a proviso. The conditional qualification does not alter the scientific fact; it merely points to the product of the mental activity. In other words, there cannot be actual mind control unless the medium through which the activity manifests is perfect. Perfect objectification depends upon a perfect medium. If the medium is imperfect, the objectification must necessarily be so. Hence the mental activity being perfect and the medium imperfect, the objectification or product will be limited by the medium. The degree made manifest corresponds with the limitations of the medium.

Perfect development of the sixty-eight muscles used in piano playing is the medium for the mind activity in piano playing. The physical development is paralleled by motor nerve activity, surety of response of the motor nerves is determined by the fullness of the contractions and expansions (relaxation) of each muscle or set of muscles. The activity and control of the sensory nerves is determined by the ear, the touch and the feeling for tonal values and depends upon relaxation for freedom.

Contraction and Relaxation

When properly used, muscles rest in activity. This seems like a paradox, but it is true; perfect activity is accomplished by very little or no friction. If contraction and relaxation are automatically performed, no harm can result; and fatigue, or even a protracted tired condition, does not and cannot take place provided development is scientific. Of course, one must apply common sense

and not draw conclusions from isolated cases. If a pianist drives the finer and smaller muscles at full tilt for four or five hours daily, sooner or later he is sure to feel the ill effects from such thoughtless endeavor. An athlete may run four or five miles without experiencing ill effects, but he could not use the larger and tougher muscles four or five hours daily without coming to grief.

It is said there are four hundred and fifty-six muscles in the body. These are divided into two classes, called voluntary and involuntary muscles. Muscles in the first class are external, those in the second internal. The external muscles are in sets and alternate, being used to move the members of the body in opposite directions. Each opposing set alternate in action; when used they contract, when not used they relax.

Virchow, a German physician, discovered the action of the heart. It contracts and expands, performing its function in time divided equally in tenths. There is contraction for two tenths, then a rest of one tenth; again there is a contraction for three tenths, followed by rest and relaxation for four tenths. So we see that the activity and rest are equally divided, contracting five tenths and relaxing five tenths. Were it not for the periods of rest or relaxation, the heart could not do its work as well as it does.

Growth, development, unfoldment, life itself, demands activity and rest. If our growth is normal, the activity is not of a wearing nature; in fact, it is quite the contrary—the joy gotten out of harmonious activity helps to build one up. Development in art, science, industry, pursued earnestly along normal lines, becomes tremendously constructive. Unfoldment of understanding of spiritual values along metaphysical lines of thought, when pursued with zealous devotion, becomes tremendously constructive.

Developing Strength

The next point to bear in mind is this—it is of equal importance with the law of rest and activity, because relaxation and contraction avail but little unless we relax strength. Relaxed weakness is a curious compound which might read "relax a partially contracted condition." It is for this reason the student must become scientific, not guessing, but knowing accurately what he is doing. If the fingers are not strong they must be made strong. Otherwise they cannot overcome weight, lack of control, faulty position and, last and most important, inability to relax.

Real strength enables one at the same time to overcome weight, position, condition and action. If strength resides only in the sets of muscles which perform the downward motions, only half of the playing mechanism is developed. Unfortunately, this condition constitutes

quite a handicap in manipulating the keyboard. Mental control over the extensor set of muscles is only partial control; hence the performer is always struggling with difficulties—like the ship with a rudder that can only move in one direction. Imperfect development cannot give perfect control.

Muscles in the flexor set are quite as important as those in the extensor set. Agility, control, activity and rest depend upon the strength of the flexor set. If the flexor set is weak and the extensor set strong, it becomes the duty of the weaker set to perform the more difficult task. The law of gravity is potent even in finger action. The flexor set must overcome this law. Because it is non-productive, it is the most neglected, though necessary for mental control, velocity and perfect action.

Piano-Playing Muscles

The sixty-eight muscles may be divided into four large groups, though not used together as a group but classified according to location.

First; muscles in the back and palm of the hand, the lumbricales, abductor of the fifth finger and abductor and adductor muscles of the thumb.

Second; muscles of the forearm, containing the flexor and extensor sets of the fingers except the flexor brevis of the thumb and flexor brevis of the fifth finger. The forearm also contains the muscles which rotate it, a most important motion and slightly accompanied by contraction in the bicep muscle of the upper arm.

Third; muscles of the upper arm are the bicep muscle in front and tricep muscle back of the arm.

Fourth; muscles of the back and chest chiefly concerned with strong accentuation chord and octave playing are the pectoralis major, latissimus dorsi, infraspinatus, teres major and teres minor.

As is well known, the finger muscles and those in the back and palm of the hand are constantly in use and joined to the forearm extensors and flexors. They become active or passive in sets when combined with alternate use of the bicep and tricep sets in chord playing not louder than a forte. All power applied to the keyboard above a forte is accompanied by the muscles of the back and shoulder and in octave playing whether from the wrist, forearm or upper arm.

There are ten muscles which control the thumb: three extensors, four flexors, two adductors and one abductor muscle. These are used to make eight motions, up and down, away from and under the hand, the lateral motions, reached under the hand, an up and down motion very much restricted and the two circular motions, to the right and left. The up and down perpendicular motions are controlled by the extensors and flexors; the extensors make the downward motion,

combining the use of three separate muscles, which must be used together; the upward motion is made by a combination of four separate flexor muscles used together.

The extensor set are named *ossis metacarpi pollicis*, *primi internodii pollicis* and *secondi internodii pollicis*. By analysis the student will be able to ascertain how much hand culture his work has developed. These three muscles are located close together on the inner side of the forearm close to the wrist. They are small muscles because they control a small member.

Place the left hand on the right forearm, the fifth finger of the left hand resting in a hollow spot of the wrist. This hollow spot is between the metacarpal phalanx of the thumb and the base of the radius bone (inside bone of the forearm). Now place the other fingers of the left hand in a diagonal upward direction toward the elbow. If the fingers are correctly placed, the second finger will be over the *ossis metacarpi pollicis*, the third finger will be over the *primi internodii pollicis*, the fourth finger will be over the *secondi internodii pollicis*.

Make a downward motion of the thumb and the extensors will contract. If you do not feel the maximum contraction, move each finger slightly forward or backward until the contraction of each muscle is located. Inability to locate these three separate contractions will show that very little or no development has taken place. Or if the muscles are knotted like the forearm of a blacksmith or a carpenter at the point indicated it shows incorrect use of these muscles. Too many muscles have been brought into play in controlling the downward motion of the thumb.

One thing more remains to be explained, which is of special interest because one learns how the three extensor muscles are connected with the thumb. The name of each muscle is derived from the phalanx to which it is connected. The *ossis metacarpi pollicis* is attached to the metacarpal phalanx at the point near the wrist, the *primi internodii* is attached to the next phalanx, and the *secondi internodii* to the tip or third phalanx. Their tendons pass under the annular ligament, not through it as do some of the tendons. The annular ligament is the cause of most of the trouble connected with developing the wrist.

If we take the foregoing into consideration, we will sense clearly the absolute need of scientific understanding of activity and rest, contraction and relaxation. Mental control is gained through balance and strength of each set. If the thumb has been pushed down by the forearm, upper arm or the shoulder muscles, it has not been allowed to develop. When the extensor set is used, the flexor set is relaxed; when the flexor set contract, the extensor set relax. Here we have balance through the controlling medium, the muscles designed by nature, principle or mind for controlling this most interesting member of the hand. If we try to ignore nature's forethought in providing us with such a useful member, we simply make the handicap so much greater by not training it correctly either physically or mentally.

Science takes precedence over empiricism. It should not require a Solon, a Socrates or a Plato to tell the student

[Continued on page 21]

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TOP NOTES USELESS WITHOUT GREAT ART

Maria Ivogün Explains Her Stand Regarding Roles in Opera

BERLIN, Sept. 20.—Maria Ivogün, Viennese soprano, who is to give a concert in Philharmonic Hall under the direction of Wolff & Sachs, says:

"Vocal range means nothing to the singer unless there is a soul behind it."

Miss Ivogün's voice has a range of three octaves from G below the staff. The upper notes are not just tones which she can reach on some particularly liquid vowel but are a part of her working voice.

She likes operatic work better than that of the concert stage, she says. But modern composers disregard the aspiring coloratura, she complains, adding:

"Some of them say a woman with a high voice has no soul, and some say she has no emotion and no brain, so they refuse to write rôles for the coloratura. But in Mozart and Strauss operas I find rôles that suit me."

Few singers can learn new songs as quickly as Miss Ivogün. She plays the piano well and has played not only her own accompaniments, but those for instrumental soloists as well. She memorizes all her songs.

VISITED FOUR COUNTRIES

Margaret Matzenauer Fulfilled Many Engagements Abroad

Margaret Matzenauer of the Metropolitan Opera, who returned from three months in Europe on the Albert Ballin, accompanied by her daughter, Adrienne, sang in four countries in three months. Fifteen appearances were made in all.

"First, I sang in grand opera in Paris," says Mme. Matzenauer, "where I appeared as *Amneris* in 'Aida' and as *Dalila*. Then I sang at the Mozart Festival, in the Théâtre des Champs Elysées, as the *Countess* in 'Figaro' and *Dorabella* in 'Cosi Fan Tutte.' I also gave a recital in London within the month."

"In Spain I was literally treated regally. I sang in two concerts, once for the King and Queen of Spain and a second time for the Queen Mother. In Germany I sang *Brünnhilde* in 'Götterdämmerung' and *Kundry* twice. Then I sang in Hanover, and appeared in 'Fidelio' in Bochum."

"I met my father and traveled with him, spending some time in the Austrian and Italian Tyrol, the only real rest I had all summer. I had several other engagements but could not fill them because of conflicting dates. My daughter Adrienne was with me all summer."

Mme. Matzenauer was engaged as soloist for the Maine Festival, Lewiston, Me., on Oct. 9. She will appear in Pittsburgh on Oct. 17; La Crosse, Wis., Oct. 20; Green Bay, Wis., Oct. 21; St. Paul, Oct. 23; Minneapolis, Oct. 24, and then return to New York to sing at the Metropolitan Opera.

Knight MacGregor Will Use Motor Car for Tour

Knight MacGregor has returned to New York from a successful tour of baritone concerts through the Middle West. He covered several thousand miles, traveling by automobile, and will use this method of transportation as much as possible for his autumn tour.

Mario Chamlee and Ruth Miller Sing in Portland, Ore.

Mario Chamlee and Ruth Miller, in opening the Elwyn Series at Portland, Ore., on Sept. 29, aroused the enthusiasm of an audience of more than 2700, according to a telegram received from H. M. Macfadden of the Elwyn Concert Bureau by the Wolfsohn Musical Bureau, Inc., New York.

Isa Kremer to Give New York Recital

Isa Kremer will give her first New York song recital in Carnegie Hall on Oct. 19. Speaking of her concerts in Russia, she says: "When I used to sing there, I couldn't go anywhere without being recognized and appealed to for some special song. Although I might be tired and not in the mood for singing, it was generally impossible to re-

fuse. Someone would say: 'I will give 10,000 roubles to the poor if Isa Kremer will sing such and such a song.' So I had to grant the request or cheat the charity and displease the public."

CONCERT-GOERS UNITE IN SECURING COURSE TICKETS

Special Subscription Series Is Receiving Much Attention From Music-Lovers

Music-lovers in Greater New York and the suburbs write many letters to the Wolfsohn Musical Bureau expressing appreciation of the special concert course at reduced prices.

Subscribers to symphony concerts ask for the seats they have had for orchestral programs and music teachers request blocks of tickets for their students. Musical and social organizations in the suburbs as well as in New York are making applications for groups of seats and students from Columbia University and Hunter College are reserving certain portions of the house for themselves.

Inquiries have been made in regard to seats for single concerts by persons who do not wish to subscribe to the entire series but who are desirous of hearing some particular artist. At the present rate of sale it is probable the house will be sold out for the subscription series so the management suggests that such persons purchase subscription tickets and sell the tickets they do not want.

Many persons are buying tickets jointly and will take turns in going to the concerts. The series is to be given in Carnegie Hall.

SINGER MAKES OWN GOWNS

Eva Gauthier Finds Study of Dress Absorbing

"I make my own clothes," says Eva Gauthier, "that is, the clothes I wear in my concerts. I find it quite fascinating, and it seems to me that any woman with an instinct for art could develop skill in planning gowns and making them. For it is an art in itself and allied in its fundamental principles to other arts."

"The important consideration is the ensemble effect from footwear to coiffure. Does it have unity and yet contrast? Is it according to type, contour and personality? Has it an element of uniqueness? In a word, is it different?"

"I plan the colors of a gown and probably try out a few. Then I add details until the whole effect is achieved. I consider clothes as an important element in the success of a concert singer. It is desirable to select clothes that will accentuate and blend with one's personality."

"If an artist creates a favorable impression the moment she steps out upon the stage, she has gained a decided advantage and has prepared the way for a favorable outcome. A concert singer who has just the slender offering of song with which to win approval should take advantage of every artifice that will be of help. And clothes are a big help, to say the least."

"Actresses give great attention to clothes, why not singers?"

Many Appearances are Booked for Thamar Karsavina

The first American tour of Thamar Karsavina, Russian dancer, is to begin in November. Bookings call for appearances in Waterbury, Conn.; Portland and Lewiston, Me.; Buffalo; Toronto, Hamilton, Ont.; Milwaukee and Louisville and two performances in Symphony Hall in Boston, as well as appearances in Chicago, Baltimore and New York.

George Siemonn Composes Music for Baltimore Symphony

In response to an invitation from the Baltimore Symphony, George Siemonn, Mabel Garrison's husband, is composing an orchestral work which he will probably conduct in that city in the course of the season.

Edmund T. Quinn Completes Bust of Felix Salmond

Edmund T. Quinn has completed a bust of Felix Salmond, showing him playing his cello. It is expected this work will be exhibited in New York this winter.

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Artists Now Booking for 1924-1925

Sopranos:

LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES
MARIA KURENKO
INEZ BARBOUR

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY
NICOLAI ORLOFF
DAI BUELL

Violinists:

JASCHA HEIFETZ
CECILIA HANSEN
ALBERT SPALDING
EDUARD ZATHURECZKY

Cellist:

FELIX SALMOND

Harpist:

SALVATORE DE STEFANO

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CHARLES

TRIUMPHS IN

FAMOUS AMERICAN TENOR

A SUCCESSFUL OPENING CONCERT



The advance notices issued by the promoters of the Hackett concerts contained such glowing accounts and opinions that Adelaide concert-goers were fearful lest their expectations might suffer a shade of disappointment. Such phrases as "a wonder tenor at Covent Garden," "the world's best tenor since Caruso," "The American Caruso," "one of the best tenors one has ever heard anywhere" (this last from a London critic), naturally call for justification. An opportunity was given to an intensely expectant audience, which completely filled the Town Hall on Saturday night, to make comparisons and de-

cisive conclusions on the subject of Mr. Hackett's equipment.

Surprise and delight quickly dispelled any feelings of doubt which may have been suggested by extravagant forewords. Mr. Hackett was found to be in full command of a magnificent tenor voice of wide range, a perfect sense of legato, and such art in phrasing as constituted a wonderful lesson to every instrumentalist and vocalist present. To each and every singer in Adelaide, for their eternal benefit one suggests the closest observation of the cultured tenor's method of legato and phrasing, for both subjects have been brought to a remarkable plane of perfection. Mr. Hackett may be quoted as an equal success in operatic work and as an exponent of the dramatic and poetic art songs now prevalent amongst modern composers. The excerpts from "Boheme" and "Rigoletto" heard at this concert, though of necessity within the scope of the concert platform, without action, scenery, costume, or orchestra, were largely studies in interpretation, mood, and knowledge of style. These qualities were proof positive of the vast capacity and experience Mr. Hackett has attained in operatic realms. Another feature which adds to this singer's instant attraction is that he has made his appearance in Australia while his voice and physique are in such condition as enable him to show his art under the finest conditions. The time has gone by when Australia is satisfied to be treated as a last resource.

Mr. Hackett was heard first in "Rudolph's Narrative" from the first act of Puccini's La Boheme. This number always appeals to the artistic sides of both singer and audience. It is so intensely human

from the tender sympathy of the first words to the intense beauty of the love-motive towards the end. Immediate recognition of this interpretation was expressed by emphatic and prolonged applause. Returning in order to accept this adulation, Mr. Hackett sang the Duke's first air from Rigoletto, "Questa o quella," with that sparkling rhythm and abandon which Verdi created for just such a singer as the accomplished American.

It was in two groups of art songs that beauty and variety of tone were so richly apparent. Chief of these were "Star vicino," by Rosa; Rachmaninoff's exquisite "How fair this spot"; "Clair de lune," by Szulc, and Eric Coates' "I heard you singing." The dramatic context of Frank Bridge's difficult song, "Love went a-riding," was depicted with great realism, which brought forth another ovation. Two songs by Mana-Zucca, a prominent American composer, who has won for herself fame as a writer of powerful realism, were "I shall know" and "Nickavo," which in Russian means "Nothing matters." Mr. Hackett was very generous in the number of extras granted. Twice he had to add three additional numbers before the programme could proceed.—Adelaide Advertiser, May 26, 1924.

CHARLES HACKETT

Last night another hour of Hall at Mr. Charles Hackett (the tenor) tenth concert.

Only one other artist, that, the Butt, has succeeded in equalling Mr.

Next Wednesday at his well will have broken all records Sydney artist can claim as he can even business in the Town Hall in a sp—Sydney Sunday Times, 18, 1

MR. HACKETT'S CONCERT

Exceptionally fine vocalization—even for Mr. Hackett—was heard from the distinguished tenor at his third concert in the Town Hall last night. Much of the finest came in the second group of songs—Scarlatti's *Gia il sol dal gange*, and Handel's *Care Selve* and *Oh, Sleep, Why Dost Thou Leave Me?* The Scarlatti is a lively piece, with some floriture work in it. It was sung delightfully. Both the Handel items are in slow measures, and call, among other things, for a perfect legato. Mr. Hackett's legato in both was perfect. The way he conveyed the invocatory mood in the second number was a revelation of interpretative art. Of the resultant encores, the old English *Have You Seen But a Whyte Lily Grow?* was a beautiful experience. Musical chastity of this order does not often come this way. The tenor's performance of Gounod's *Ah! Leve toi Soleil* (*Romeo and Juliet*) was a great one. He caught the rapturous mood in the climax with stirring results. He gave a number of other things, a couple of them of no great worth, but most of them of high quality. In fact, no singer who has visited us in recent years has presented so many good things in vocal music and so few things of the trumpery order.—Melbourne Age, July 8, 1924.

WITH CHICAGO CIVIC OPERA COMPANY,

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D. F. McSweeney

ich many people are in the habit of mourning as lost."

—The Sun News-Pictorial, Thorold Waters, July 2, 1924, Melbourne.

HACKETT

IN AUSTRALIA

CHARLES HACKETT'S CONCERTS Visiting Tenor's TRIUMPH

Mr. Hackett is both a musician and a magician. Of these characteristics there was evidence both in his choice of items and in the completely satisfying manner of their rendering.

His magic is so potent that in all the range of moods and subjects dealt with or portrayed in the various items of a comprehensive program, he did not fail to hold the delighted attention of his listeners. Over and above all, he is a man. Mr. Hackett creates an atmosphere of verity, and the strength which can co-exist with a considerable degree of tenderness.—*The Argus*, July 7, 1924, Melbourne.

HACKETT CONCERTS

er but house filled the Town
Hackett (the brilliant American

tist, that, the great Dame Clara
in singing Mr. Hackett's record.
at his well matinee, the tenor
recovered Sydney, for no visiting
e can even concerts to capacity
Hall in a space of three weeks.
mes, 18, 1924.

CHARLES HACKETT

The music lovers who missed the concert last night in the Town Hall by Charles Hackett, are to be deeply and most sincerely commiserated. A great deal of exceedingly beautiful music was magnificently rendered, to the manifest delight of an audience so large that it not only filled the organ gallery, but also overflowed onto the platform itself.

To this glorious feast of song there contributed an interpreter, Charles Hackett, and, as composers, half a dozen of the world's greatest song-writers. As if the program itself did not contain a sufficient number of priceless things, Mr. Hackett added as extras some items which any real music lover would go a very long way to hear, especially to hear sung as Mr. Hackett sang them.

Foremost, perhaps, among these should be mentioned the lovely "Faery Song" from Rutland Boughton's "Immortal Hour," sung with the greatest imaginable sensitiveness and grace.

Mr. Hackett's first number was the very welcome aria from "La Tosca," "E Lucevan la Stelle"; needless to say, its melodious strains were sympathetically and effectively treated. Nevertheless, it may be added, that it was in his middle group that the eminent tenor, in music worthy of his art, reached the greatest heights. "Star Vicino," that imperishable monument to its composer, Salvator Rosa, was a marvelous piece of delightful phrasing, a perfect model for the rendering of music of this perfect type.

Then came a most interesting piece of juxtaposition, "How Fair This Spot," by Rachmaninoff, which was followed by Cesar Franck's "Procession." Both are fine music set to genuinely poetical and vital words. The first is nature mysticism and the second is ecclesiastical mysticism, and, of the two, the first is the more convincing. Mr. Hackett sang it with restrained vigor, which cast a spell over his hearers and made the inevitable applause seem like an intrusion.

Two fascinating Irish songs and that masterpiece of Greig, "A Dream," rounded off a program of unforgettable quality and superlative excellence.—*The Argus*, July 10, 1924, Melbourne.

FEAST OF MUSIC AMERICAN CARUSO Triumph of Charles Hackett

Seldom has an Adelaide audience had such a feast of music as was provided at the Town Hall on Saturday night by Mr. Charles Hackett. He created a musical sensation; and afterwards, as the packed audience streamed away, still under the spell of the music they had heard, nothing but superlative praise of the singer, who had woven the spell with the magic wand of music, was heard on every side. All the adjectives of praise were exhausted, but even then this musician had not received his full meed of commendation.

At the first liquid clear note of Mr. Hackett's voice the audience was hushed into silence, and not a sound except that of the glorious tenor's notes was heard until the last echoes having died away and the last soft note of the accompaniment being played, the audience shattered the silence with thunderous applause.

Mr. Hackett is an American, but his Italian and to a lesser degree, his French, diction is wonderful. His voice has not the silvery quality usual with a tenor, but is rich in timbre, with a full, unforgettable richness. He is claimed to be the greatest tenor since Caruso; be that as it may, he is certainly the greatest tenor that has ever visited Australia. He completely carried the audience off its feet. On one occasion the clamor of applause broke in while Mr. Hackett was still singing the last note.

His stage presence is commanding. He is tall and muscular, with broad shoulders and a deep chest. His voice is effortless, and has the golden, liquid cadence of the great singer that he is; it is full of beauty and power, flexible and free.—*Adelaide News*, May 26, 1924.

CHARLES HACKETT

Further Success

Mr. Charles Hackett, the world famed operatic tenor, has completely conquered musical Adelaide. From the inception of his season last Saturday night in the Town Hall, the famous singer has attracted enormous houses, and this evening the accommodation at the Town Hall was sold out before 7.30. So great has been the demand for seats that Mr. E. J. Gravestock has arranged for Mr. Hackett and his brilliant supporting artists to give an extra concert in the Town Hall on Monday night.

Tonight's programme was one of the best of the series, and the great tenor was in magnificent voice. Again he enraptured his hearers with his great voice, pure in quality and wonderfully powerful.—*Adelaide Mail*, May 31, 1924.

PAY, NOVEMBER, DECEMBER, JANUARY

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NEW YORK, OCTOBER 11, 1924

ETHICS IN THE VOCAL STUDIO

ALTHOUGH the Code of Ethics and Practice adopted by the American Academy of Teachers of Singing in New York was made for "their individual guidance," there is much in it that pupils might also ponder.

"A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil," says one article. To this, there could reasonably have been added a rebuke to young musicians who, after only a few lessons from some celebrated master, pass themselves off as his "pupils."

Another article states that a pupil "who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted by any other member until his debt is paid." Here is both protection for the teacher and a warning to the pupil not to impose upon the good nature for which many teachers are noted. There are, of course, instances where a talented student lacks the means to pay fees, and in such cases a teacher who shuts the door may be guilty of error. But the number of gifted pupils who have failed to measure up to expectations, and have abused privileges freely offered to them, make many an instructor wary. What the average pupil pays for, at whatever sacrifice, he will appreciate. What he receives for nothing he is liable to undervalue.

It is not, however, of their own needs, but of the needs of their students, that members of the Academy were thinking when they drew up the code. The rule that "Any specific promise by the teacher that leads the student to false hopes of a

career is a breach of ethics and integrity" is more beneficent than the eager pupil is likely to realize. What the pupil, as a type, wants to hear, is not what he is worth to the profession of music, but what coincides with his own hope of success and the opinion of encouraging friends. For this he cannot be blamed. Without the ambition which directs him to seek expert advice in the expectation of finding place in a crowded field, nothing in general would ever be accomplished. The prerogative of youth is to demand, but the impossibility of wholesale response to importuning is a detail to which it gives little need.

Throughout, the code expresses a practical idealism that pupils should aim to approximate. "A scrupulous adherence to facts in advertising" is a dictum as applicable to débutantes, and to artists of longer experience, as to teachers; and the obligation to regard their profession "not primarily as a commercial project, but as a means of culture," is another rule for all musicians.

As often happens when high-minded workers in any line take steps to raise their own standard, the purpose enunciated by members of the Academy, among whom are numbered nearly three-score of the best-known teachers in the country, contains so much material for thought that it must receive attention in a wider sphere than the one in which they diligently labor. Perhaps musicians in other departments will follow their lead. If this is done, still greater good will result.

THE ABSENCE OF "SALOME"

THE death in Prague of Karl Burrian, the original *Herod* in Richard Strauss' "Salome," both at its world-première in Dresden in 1905 and two years later at the Metropolitan in New York, brings forward once more the question of why this work is still excluded from the repertoire of the latter opera house. Public attitude toward the morality of books, plays and operas varies tremendously from year to year. Ouida and Mrs. Forrester, both of whom were shockers in their day, no longer cause a tremor, the former because she is *vieux jeu* and the latter because she is trivial. The pronouncements of *Mad Agnes Ebbsmith* and the doings of *Iris* have lost their sting, for the babies in our block prattle of things that made their grandfathers blush.

It is just as well not to delve too deeply into the morality of opera plots. Most of them will not bear close inspection, and yet children are seen in practically every audience at the Metropolitan. Operatic audiences ignore the delicate situations of "Cavalleria," "L'Amore dei Tre Re" and "Tristan," and the unconventional relationships in "Bohème," "Zaza" and "Traviata."

Olive Fremstad may have gone far in the final scene of her *Salome*. She has been quoted as saying that she planned the "business" to be acted in semi-darkness as the stage-direction of Wilde's play indicates, but that the light man misunderstood and turned on the full glare of his battery. Be that as it may, Mary Garden appeared ten times in "Salome" the first year it was given at the Manhattan, and no one was carried out on a shutter. Miss Garden has also sung the rôle recently in the same house and it all seemed harmless enough.

The part is said to be one of Maria Jeritz's best. It would be interesting to see what she would do with *Salome*. But the policy of the Metropolitan directors seems that of Pontius Pilate, "What I have written, I have written!"

A POINT of especial interest in Miriam A. Ferguson's promise to support music if elected to the governorship of Texas is that she does not claim to be a musician. If she did, "Ma" Ferguson's enthusiasm would be far less indicative of the trend of the times than it is.

ORGANIZATION of a symphony orchestra in Oklahoma City has resulted from concerts given there by the Women's Musical Club Orchestra, showing that acorns, even if not always little, are certain to produce oaks if planted in the right soil.

SUNDAY noon-time concerts, such as have been successfully carried on in New York by Josiah Zuro, are also largely attended in Milwaukee, where the first program of the season was heard by 3500 persons. There is no day of the week on which music may be shelved.

Personalities



New York Artists Meet in West

The West was the meeting place this summer of two New York artists, Roderick White and John Doane, the former a violinist and the latter an organist and coach. Mr. Doane goes to San Diego, Cal., every year to conduct classes, returning to New York after they are closed to take up his duties in the Church of the Incarnation and as a coach of noted singers. Mr. White is at the left in the picture.

Crooks—Many American musicians go to Europe in summer time to give concerts, or to appear in operatic productions, but not everyone returns with portraits done by a noted artist. When Richard Crooks, tenor, was in France recently he sat for three pictures by John Blomschild, also an American, two in crayons and one in oils.

Sturkow-Ryder—Lee Pattison, who, with Guy Maier, has done much to make two-piano recitals popular throughout the country, sent a letter of congratulation to Theodora Sturkow-Ryder on her recently published series of "Dances for Violin and Piano." Mr. Pattison comments on the "good fortune" of young students who begin their ensemble playing with such well made compositions.

Hagar—Three girls who recently went bathing in the Neshaminy Creek, Philadelphia, owe their lives to Emily Stokes Hagar, soprano, whose singing has won her acclaim, not only in that city, but at the Bach Festival at Bethlehem. The girls were canoeing when their craft upset in deep water. Mrs. Hagar, who was on the shore, fully dressed, immediately swam out and brought them all safely to land. Never did a concert audience applaud more sincerely than witnesses of the rescue.

Reiner—When Fritz Reiner went abroad this summer he received so many invitations to conduct various performances that if he had accepted them his schedule with the Cincinnati Symphony would have been seriously disarranged. Mr. Reiner was asked to conduct operas in Berlin and Charlottenburg, and to give concerts in Rome, Milan, Palermo and London, but was prevented from doing so by his duties in Cincinnati, which call for the opening of the symphony season on Oct. 24 and 25.

Schoen-René—How persistently some young singers labor to obtain hearings from noted artists, and perhaps to be accepted as pupils by them, is related by Mme. Schoen-René. "In one case," she says, "I refused to accept a girl as a pupil because of the insufficiency of her talent. A long time afterward, when I answered a telephone ring, I heard a woman's voice in the familiar aria of 'Tosca.' When I succeeded in interrupting the singer, she gave her name and said: 'Failing to make you hear me in any other way, I had to resort to this.' But still I did not take her as a pupil."

Watkin-Mills—Curfew rang happily for Burke Callaghan, when R. Watkin-Mills chanced to hear him sing "The Curfew," a song written expressly for the English bass. It happened in Toronto, where Mr. Watkin-Mills has lived for a number of years. Mr. Callaghan was singing "The Curfew" in one of the city's secluded open spaces, when Mr. Watkin-Mills, strolling near by, heard the song and was impressed by the singer's fine voice. A meeting was the outcome, and when Mr. Callaghan sang "The Curfew" at the Canadian National Exhibition this summer he was awarded a gold medal.

Verne—Camille Saint-Saëns was not always gracious to young musicians. Once he agreed to play an accompaniment for an amateur vocal duet, but exclaimed, before the performance was over: "Which of these two am I to accompany?" Adela Verne, an English pianist, booked for an American tour this season, had a different experience, however. She was practising in a piano house in Paris, when one of the firm's representatives interrupted her that she might be presented to Saint-Saëns, who had come in. On being asked to play for him, Miss Verne began one of his concertos, but before she had finished the first movement he was sitting at another piano playing the second part.

Point and Counterpoint

By Cantus Firmus, Jr.

The Man Who Wouldn't Be King

THE hazards of foreign travel are all too vividly painted in a dispatch which recently seeped into the U. S. over the cables from Europe, anent one of our favorite violinists. 'Tis true, the adventure, to the best of our knowledge, must have occurred at least a twelve-month ago, when Toscha Seidel invaded the South Seas. How this admirable virtuoso managed to keep back the tale from his many admirers, we do not know. But monogamy, like murder, will out at last!

An enterprising press representative may have ferreted out the anecdote when Mr. Seidel was in a state of mesmerism, or (in the current idiom) of psycho-analysis. Here is the story as it was telegraphed from Berlin, where the violinist has been making concert appearances:

While on a tour of New South Wales and the South Sea Islands the artist (so the story in the New York World relates) appeared on one of the smaller islands (Pago Pago, perhaps—the scene of Rain?).

He won such favor by his playing—again we quote—that “he had great difficulty in rejecting the swarthy daughter of a lamented king.” We presume this ruler was no more, though he might have been regretted for other reasons! Other kings have been.

Steadfastly Cleaves to Bachelorhood

WAS our virtuoso beguiled by dusky blandishments? He was not! He probably preferred one moment of applause in Carnegie Hall to a half-century of adulation by fervid Tahitians. “He refused,” we are told, “to become ruler of the tribesmen, who regarded him as a miracle-worker.”

The dispatch neglects to state whether it was the Mendelssohn or the Bruch Concerto that brought the proffer of a throne, but this was evidently the natives' first concert and, deprived of a Damrosch to act as interpreter through musical mazes, they regarded the performer as “a messenger direct from heaven.”

Less sophisticated than those ladies who fling down corsage bouquets at the opera, the dusky auditors “showered him with gifts of spears, furs, loin-cloths and war trophies.” It may have been an embarrassing situation for a mere male, but Any Diva in the same predicament would probably have greeted with open arms the gift of opulent mink, seal or sable . . .

THERE was a young I-tal-i-an

Who thought he could play the pian'.
But he pedalled so bad
That his hearers got mad!
Now he peddles the luscious banan'!

The Toils of the Law

FROM windy Chicago, famed for its opera repertoire and Mary Garden, comes the story of an enterprising sister-

songstress who showed resource when arrested for alleged “speeding.” The title of this affecting news item is “Song Saves Her Fine,” and we reproduce its startling history:

“After assessing her \$34 and costs, the magistrate asked Miss Blank to sing. “In deference to several coppers present, she rendered (sic!) ‘Irish Rose.’ “The fine was remitted.”

Certain vocalists in the same situation, we make bold to add, would probably have had their fines doubled!

The Savage Breast

DAUGHTER: “Father, do you enjoy hearing me sing?”

Father: “Well, I don't know, but it's rather soothing in a way. It makes me forget my other troubles!”

A. T. M.

A Rodent's Roundelay

WE are again indebted to the invaluable New York World for the following choice item from Anderson, S. C.:

“One of the families of Anderson is being regaled every night by a singing rat. Each night Archie McConnell and family, who live a short distance from the city, have heard this unusual sound and have finally traced it to the rat.

“Mr. McConnell says the notes are not unlike those of a canary bird and they continue for hours at a time, often long after the family has retired.

“The rat is like an ordinary one except, Mr. McConnell says, that it has a sort of proboscis which may account for its singing ability.”

Voice teachers and bel canto specialists, please copy!

The Vinous Viol

ACCORDING to recent advices, members of a well-known music publishing firm are feeling rather uneasy in these days of prohibition.

The editors, who now have in the possession the MSS. of some new pieces by Alfred Pochon, it seems, fear a visit from Izzy and Moe, the tireless prohibition enforcement officials of Gotham.

The titles of the forthcoming works are:

“Spirit of the 18th Century, after Martini.”

Arrangement for string quartet of “Drink to me only . . .”

Setting of Tennyson's “Crossing the Bar.”

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gian, D; Lygian, C, and Mixolydian, B. The later modes of the same name began respectively on the tones D, E, F, G. The Greeks began their modes bearing the prefix “hypo”—a perfect fifth, in each case, below these four modes—while the medieval musicians used scales beginning a perfect fourth below.

???

Concerning Coleridge-Taylor

Question Box Editor:

1. Is Samuel Coleridge-Taylor now

living? 2. Was he of American birth? 3. Was his “Hiawatha” written for the stage?

New York, Oct. 5, 1924.

1. Samuel Coleridge-Taylor died in 1912. 2. He was of mixed English and African parentage, but he is sometimes erroneously described as of American birth, doubtless because his best-known work is on an Indian theme. 3. “Hiawatha,” based on Longfellow's poem, is a cantata, but it was recently given in operatic form in London.

Contemporary American Musicians

No. 348

Alma Kitchell

ALMA HOPKINS KITCHELL, oratorio and concert contralto, was born in Superior, Wis. Her general education was received in the grade and high schools in Superior and also in private school. She sang as a small child, but was destined to be a pianist and began taking lessons at the age of six, continuing throughout her school years. Her voice was a soprano at first and she sang as soprano soloist in church, both in Superior and in Duluth. At the age of sixteen her voice changed to a contralto, and upon the advice of a relative who was an eminent English oratorio singer she discontinued her soprano singing. In 1911 Mrs. Kitchell went to Cincinnati for study at the Conservatory, taking piano with Paolo Martucci, singing with John Hoffman and harmony and composition with Edgar Stillman Kelley. She remained a year and a half in Cincinnati and moved to New York in 1913 becoming



Photo by Roscoe Rae Tullis

Alma Kitchell

a pupil of Charles W. Kitchell, to whom she was married in New York on Aug. 27, 1915. She held solo positions in churches in Bloomfield and Englewood, N. J., and at the Madison Avenue Presbyterian Church, New York. Her first oratorio engagement was in “Messiah” in Plainfield, N. J., in 1920. She also sang in oratorio in Schenectady, at the New York University where she appeared in the “Redemption” and Liszt's “Saint Elizabeth,” and with the Brooklyn Oratorio Society, singing in Bach's “Christmas” Oratorio. She spent the month of July, 1922, at Chautauqua, N. Y., as soloist with the New York Symphony. Mrs. Kitchell has appeared in recital throughout the East. During the last season she was heard in two recitals at New York University and one each at the Brooklyn Institute and Columbia University. She is at present soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, under John Hyatt Brewer, one of the most important choir positions in Greater New York. Other important engagements were in recital at Woodstock, Canada, and as soloist with chorus in miscellaneous programs in Hamilton, Ontario and Toronto. Mrs. Kitchell acted as accompanist in her husband's studio in New York for three years and acts in the same capacity at their summer studio in Vermont. She has appeared in leading contralto rôles in amateur productions of Gilbert and Sullivan operas in New York.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Portuguese Composers

Question Box Editor:

Please tell me the names of some Portuguese composers of piano music.

S. V. B.

Worcester, Mass., Oct. 4, 1924.
G. Ribeiro, F. Bahia, Th. del Negro,
D. R. Silva, A. P. Lima, Jr.

???

Question Box Editor:

Is there a special scale known as the “Scotch” and is it used in the music of that race? I found this term mentioned in an old book.

J. E. B.

Baltimore, Md., Oct. 3, 1924.
The traditional music of Scotland employed a scale that differs from the com-

mon European one in having no fourth and seventh. The folk-songs of the country derive some of their characteristics of melody and harmony from this fact. “Auld Lang Syne” is a good example.

???

About Ancient Modes

Question Box Editor:

Were the “modes” used in medieval European music the same as those invented by the Greeks?

G. E. C.

Phillipsburg, N. J., Oct. 2, 1924.
They were not the same. The monks, in reading the ancient texts, seem to have misinterpreted them. The Greek modes were diatonic scales beginning on the following notes: Dorian, E; Phry-

Chicago Symphony to Mark Bruckner's Centenary with Five of His Big Works

CHICAGO, Oct. 4.—Five symphonies by Anton Bruckner will be played by the Chicago Symphony this season in celebration of the composer's centenary, according to an announcement of Frederick Stock, conductor, upon his return from Europe. These symphonies are the "Romantic," the Third, Fifth, Seventh and Ninth. Novelties will include five sinfoniettas by Darius Milhaud, a concerto grosso by Krenek, a young Czechoslovakian composer of whose work Mr. Stock speaks highly, an early symphony in E Flat by Stravinsky and Honegger's "Pacific 231." Music by Mahler will consist of movements of his Second and Third symphonies.

The attention paid to Bruckner will necessarily mean elimination of a certain amount of music by Beethoven, Tchaikovsky, Brahms and Strauss, although the Second and Third Brahms symphonies will be given. Mr. Stock says Tchaikovsky has "had his due," and that Strauss has "no further development."

Mr. Stock further announces that Stravinsky will be asked to conduct a pair of concerts, the program to consist of his music, and that the "Sacre du Printemps" is tentatively listed for performance.

Mr. Stock believes in the future of quarter-tone composition. He feels sure the ear will develop an unsuspected discrimination in pitch. He says: "The overpowering effect certain passages in the Overture to 'Tannhäuser' had upon early hearers who were not musicians was the result of so many unaccustomed diminished seventh chords played in arpeggio in what were then almost prohibitively difficult positions for the orchestral violinist."

The attempt to employ quarter-tones, not only as a justifiable harmonic system, but also as a concurrent means of discovering vital melody, Mr. Stock considers precarious; but he speaks with

interest of Schönberg's investigation of the Greek and Byzantine modes, and of Schönberg's prophecy to him, fifteen years ago, that the trend of modern music would be along the lines of classic research and quarter-tone invention. Mr. Stock was also interested in the organ at Ettingen, for which a multitude of tubes was required to produce the almost innumerable intervals available in combinations of ancient modes.

Mr. Stock found an interesting experiment in quarter-tone writing in Europe in Haba's Sonata for cello and violin, although he believes this composer's music has not held the attention of contemporary musicians.

Praise for Stravinsky

Speaking of the Festival of the International Society for Contemporary Music at Salzburg, which he attended, Mr. Stock says he was amazed at the technical facility of all the composers represented, the "unabashed length of their works and the sameness of effect in all that was played." He regards Stravinsky as a giant among the moderns. "In addition to the tremendous technique which is taken for granted among composers of the day, Stravinsky has," Mr. Stock asserts, "inspiration and a logical line of thought which he is able to present clearly."

Of Schönberg, Mr. Stock cannot say as much, though he admires Schönberg for his dignity as the "greatest teacher in Europe."

In Vienna, Mr. Stock found the music of Mahler and Bruckner drawing the largest audiences. Both these symphonists Mr. Stock regards as figures deserving attention throughout the world—for the present, at least. "I do not necessarily say they were great composers," he explains, "but Bruckner wrote absolutely pure music, and was the greatest of symphonic architects. He lacked the power of condensation, it is true, and there is something in the restless spirit of our time which makes it hard to listen to his music, but that is not his fault."

Mr. Stock would enjoy giving programs consisting wholly of novelties, but limited rehearsals make such a course impossible. Few, if any, of the novelties given last year will be repeated this season. New works in the library, which have been waiting for performance for over a year, include Florent Schmitt's ballet, "Anthony and Cleopatra," and Debussy's "Jeux."

Mr. Stock, who looks forward to the time when Europe will turn to America as the land of great orchestras, begins this autumn his twentieth season as the Chicago Symphony's conductor. The opening concerts are announced for Oct. 10 and 11.

Philadelphia Boy Is Graduated from Conservatory in Leipzig, Germany

PHILADELPHIA, Oct. 4. — Harry Mayer, son of Henry Mayer, a well-known local musician, has just been graduated from the piano department of the Leipzig Conservatory, Leipzig, Germany, according to word received here. Mr. Mayer completed the course, which ordinarily takes four years, in half that time. Before his graduation from the West Philadelphia High School he was a student of the von Sternberg School. Mr. Mayer will be heard in concert in cities of Germany before returning to this country.

Philadelphia Singer Acquires Swedish Novelties on Trip to Europe

PHILADELPHIA, Oct. 4. — After spending the summer in Sweden and

Norway, Marie Zimmerman has returned to her home here. Mrs. Zimmerman spent five weeks in Gothenburg and a week in Stockholm besides making a short trip to Norway. She was so much impressed with the songs of Ture Rangström and Wilhelm Stenhammer, two of the outstanding figures among the modern Swedish composers, that she will include some of them in her concerts this season.

Pueblo Artists Give Joint Piano Recital

PUEBLO, COLO., Oct. 1.—The Scott School of Music and Expression presented two of the piano pupils of William Haeuser, Loretta Adaline Pierce and Elsie Dolores Russ, in recital at the Centennial Auditorium, on the evening of Sept. 3. A large and enthusiastic audience welcomed the two pianists, who were assisted by Ruth Hartman Squire, soprano, and Bertha L. Campbell, reader. Both players displayed marked ability and excellent interpretation in an exacting program. Mrs. Squire was heard in an aria from "Tosca," and Miss Campbell in a reading, "Cherokee Roses."

Ulysses Lappas, tenor, will fulfill a number of engagements during the month of October, including appearances in Chicago in a joint recital with Renée Thornton, an opera performance in Columbus, Ohio, and recital appearances in Cleveland, Pittsburgh, Gary, Ind., and St. Louis.

Louise Gérard-Thiers, teacher of singing, has resumed teaching in her New York studio.

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Enthusiastic Send-Off Is Given Jean Nolan at Last Concert in Dublin



Photo by Geo. M. Keastere

Jean Nolan, Mezzo-Soprano

An enthusiastic reception was given Jean Nolan, mezzo-soprano, when she sang in Dublin, according to a cable

received by Loudon Charlton, her manager in America.

The concert was Miss Nolan's annual recital in Dublin and took on the nature of a farewell before her departure from her native land for the New World.

Miss Nolan will make her first American reappearance this season in recital in Aeolian Hall on the afternoon of Oct. 19. Her first Boston reappearance will be on Oct. 30, to be followed on Dec. 5 by an appearance with the Harvard Musical Association.

Mind and Technic

(Continued from page 14)

the error of using twenty, thirty or more muscles when he needs only three.

The source of all physical and mental power is mind.

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key weight, muscular development. Musicianship demands mastering different factors. The aesthetic qualities reflect art. Music is a complex language; the student must recognize the fact that articulation of the fingers and their controlling medium are of prime importance, hence the need of scientific training. Empirical, experimental teaching must go by the board.

Michael Angelo said, "Trifles make perfection, but perfection is no trifle." Thomas Carlyle said, "Thought once awakened does not slumber."

Alice Eversman Translates Russian Works for Her Recital Programs

Alice Eversman, soprano, formerly with the Metropolitan and the Chicago Operas, has original plans for her costume recitals this season. She will, as in the past, produce several operas jointly with Elena de Sava, violinist, in addition to her usual concerts. Miss Eversman recently translated into English an opera by a Russian composer, the principal rôle of which she expects to enact. She has previously translated some of the songs of Arensky, Rachmaninoff, and Gretchaninoff, which she has used on her programs. Miss Eversman took a trip to the Far East in order to more fully appreciate the atmosphere of the opera.

Danish Tenor Thanks Mme. Cahier for Assistance

Lauritz Melchior, Danish tenor, who awakened the interest of the musical world by his singing in the London spring Wagner season and in Bayreuth, recently wrote to Mme. Charles Cahier to thank her for persuading him to study tenor rôles. He said if she had not written to the Royal Opera advising this step, he would still be filling a small part in the Royal Opera at Copenhagen. Mr. Melchior sang the part of *Luna* in a performance of "Trovatore" with Mme. Cahier, who at once advised him to work his voice up. Through her influence, the Royal Opera in Copenhagen extended him the necessary financial support for his studies.

State Symphony Will Play Smetana Works

Josef Stransky will play three symphonic poems by Frederick Smetana at the first Sunday afternoon concert on Nov. 16 of the State Symphony in the Metropolitan Opera House to commemorate the 100th anniversary of Smetana's birth. The three symphonic poems selected by Mr. Stransky from a cycle of six under the general title "My Fatherland" are "From Bohemia's Fields and Groves," "Vysehrad" and "Vltava" (The Moldau). Ewssei Belousoff, who arrived recently from Russia, has joined the State Symphony as solo 'cellist.

Give Concert in Patterson School

Zoë Cheshire, harpist, and Karl Blose, violinist, appeared in a program of duets on Oct. 4 in the Elizabeth Kelso Patterson School, assisted by Florence and Frankie Holland, sopranos, and Harry Horsfall, pianist. Miss Cheshire and Mr. Blose played the Adagio Pathétique by Godard, a group by Sarasate, "Serenade" by Saint-Saëns, "Oriental" by Amani, "Lark" by Glinka-Auer and numbers by Bach and Mozart. Miss Cheshire played John Cheshire's Tarentelle as a solo. The three instrumentalists joined in playing the accompaniment for the singers.

Elise Sorelle Reengaged in Penn Hall

Elise Sorelle, harpist, has been reengaged for her third year as a teacher in Penn Hall, a school for girls in Chambersburg, Pa. Her duties as a teacher will not interfere with her concert engagements.

GITTA GRADOVA PLANS TOUR

Pianist Will Visit Ten States and Canada in Course of Season

CHICAGO, Oct. 6.—Gitta Gradova, who has given Scriabin's piano works important places on her recital programs, will play in ten States this season.

She will commence her concerts in Evanston, Ill., in October, playing shortly afterward in Canada. Her Canadian series will be concluded with a Toronto appearance for the Woman's Musical Club in November, and on Nov. 26 Miss Gradova will give her first New York recital of the season in Aeolian Hall. Boston will be visited Dec. 6, when Miss Gradova will be heard in Jordan Hall. Her first Philadelphia appearance is scheduled for Dec. 15, in joint recital with Claire Dux, soprano. The Chicago Musicians' Club of Women will sponsor her second Chicago recital on Jan. 10 in the Blackstone Theater. Among other appearances are several to be made jointly with Thalia Sabanieva, soprano of the Metropolitan and Ravinia Opera companies. Russian music will be given prominence on these occasions.

Miss Gradova's New York program will include Bach's "Italian" Concerto, a Beethoven sonata and some of the larger compositions of Chopin and Brahms. Modern music will be represented by Scriabin and Medtner.

ANNOUNCEMENT



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Baritone

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New York Herald:

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Dr. C. W. Savage, Oberlin Musical Union:

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For Bass: Hunter's Loud Halloo The Builder	O'Hara Cadman
Encore Songs: The Icicle Grandma The Toy Balloon	Bassett Sachs Fox
General Sacred Songs: Sun of My Soul My Refuge Unto Thee O Lord	Scott Coombs Marzo
For Piano: Eventide Valse Elise	Huerter Friml
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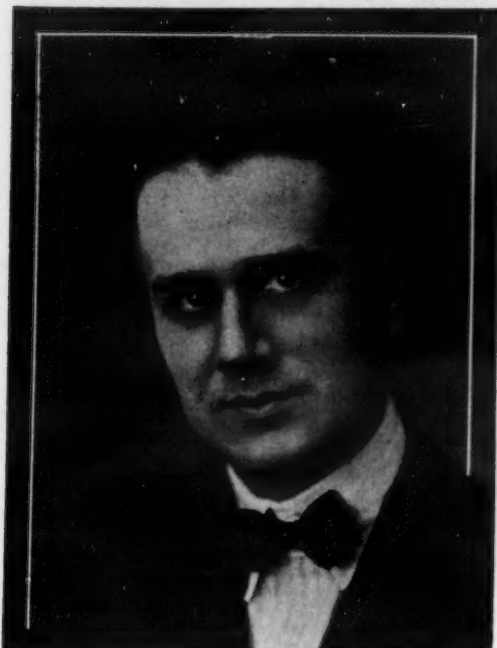
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Decatur School, Headed by Lowell L. Townsend, Expands Its Curriculum



Lowell L. Townsend, Director of Millikin Conservatory, Decatur, Ill.

DECATUR, ILL., Sept. 27.—With the opening of Millikin Conservatory's new term this fall, Lowell L. Townsend enters upon his second year as director and professor of piano, pipe organ and theoretic branches. Mr. Townsend was graduated from Northwestern University, where he studied piano under Arne Oldberg, and theory, under Peter Lutkin. Thereafter, he taught in the universities of Illinois and of Wisconsin, holding the post of director of music and choral director in the latter school from 1918 until 1923.

One of the most significant accomplishments of Mr. Townsend's first year as head of the Millikin Conservatory, was the preparation of a course leading to the degree of Bachelor of Music, in which academic training might be combined with musical instruction. Plans for this course were carefully laid, and will be tried out for the first time this semester.

There has long been a diversity of courses at the Conservatory, and the curriculum now includes class and private work in piano, singing, violin, cello, viola, wind instruments, organ, keyboard harmony, harmony and counterpoint, ear-training and dictation, sight-singing, vocal and instrumental ensemble, history of music, musical form and analysis, eurythmics, appreciation of music, public school methods, general psychology, educational psychology and educational principles. There is also an interesting course in kindergarten methods, which has attracted much attention.

The Conservatory's situation as part of the James Millikin University gives the students special advantages of university environment. The Conservatory building contains a recital hall, and eighty rooms for private instruction, and classwork, library, practice rooms and administrative quarters.

Prominent artists and various symphonic organizations and the Decatur Oratorio Choir, a civic body of 200 voices, appearing annually as part of the regular spring festival, have contributed much to the musical life of the community. Mr. Townsend appeared as pianist in the concert course last year, as well as supervising much of the choral work, including appearances of the Choir, the girls' glee club and other organizations. This year's concert course will bring Louise Homer, Jascha Heifetz and Allen McQuhae, tenor. Early in the campaign for subscriptions, 1000 season tickets were sold. EUGENE STINSON.

EDGAR SCHOFIELD RETURNS

Baritone and Enrichetta Onelli, His Wife, Back from European Trip

Mr. and Mrs. Edgar Schofield, the latter known professionally as Enrichetta Onelli, returned from Europe on the Orca on Sept. 30, having spent three months in England and Paris. After some weeks of sightseeing in both places, Mr. Schofield and Mme. Onelli settled down to work in Paris with Mlle. Baret, accompanist for Jean Perier, and on the return of the latter to Paris, Mr. Schofield coached with him in French songs. Mr. Perier endeavored to persuade Mr. Schofield to remain in Paris and work up an operatic repertoire with a view to making a debut in opera in France, but his professional engagements made it necessary for him to return to this country.

Mr. Schofield and Mme. Onelli have reopened their New York studio for the winter season and Mr. Schofield has resumed his work as soloist in the choir of the First Presbyterian Church.

George Barchfeld Will Give a New York Concert After Ten Years

George Barchfeld, cellist, will give the first of a series of three recitals in New York early in December. It will be his first appearance in ten years. Mr. Barchfeld's repertoire includes many manuscript numbers which have never been presented in this country. Rex Tillson will accompany.

Lionel Tertis Will Tour Italy

Lionel Tertis, viola player, will leave his home in Belmont, Surrey, England, soon for a concert tour in Italy. Mr. Tertis will return to America in January. Among his engagements are five appearances with the New York Symphony.

MUSICAL ART INSTITUTE BEGINS TWENTIETH YEAR

More Than 900 Students Enrolled in Courses—Leopold Kramer Joins Violin Instruction Staff

More than 900 students have been enrolled in the Institute of Musical Art, Dr. Frank Damrosch, director, which was scheduled to open on Oct. 9. This is the largest student body enrolled in the twenty years since the institute was founded. The new building, adjoining the present one at 120 Claremont Avenue, will be ready for occupancy during the fall term and some of its studios will be in use by the middle of the month.

Leopold Kramer has been brought from Europe to join the staff of violin instructors; Carl Friedberg, pianist, will conduct the special artists' course; Margaret Dessoff, who came from Germany last season to establish the Madrigal choir, will continue the work of that group, and George Meader of the Metropolitan will be an instructor in the vocal training department. The senior orchestra will be under the leadership of Willem Willeke, cellist.

Several new courses have been introduced into the teachers' department, conducted in affiliation with Teachers' College of Columbia University. The pedagogic and academic training will be given in the Teachers' College, while the technical and theoretical instruction in music will be provided at the institute.

The board of trustees of the institute consists of prominent supporters of music. Its officers are: Paul D. Cravath, Felix M. Warburg, Felix E. Kahn, Paul M. Warburg and John L. Wilkie.

Michael Press Organizes Quartet

After a summer on the island of Sylt in the North Sea, Michael Press, violinist, arrived in New York on the Majestic on Sept. 22. Mr. Press, in collaboration with Leo Schultz, first cellist of the New York Philharmonic, has organized the Press Quartet, which will give ten concerts this coming season at Hunter College, New York. In addition Mr. Press will fulfill numerous other engagements as soloist and guest conductor and will teach classes in violin and orchestra at the Curtis Institute of Music in Philadelphia.

Sigmund Shwarzenstein to Play Goldmark Concerto in Aeolian Hall

Sigmund Shwarzenstein, violinist, has prepared an interesting program for his first recital in Aeolian Hall on Oct. 18, including "La Follia" Variations by Corelli-Thomson, Concerto in A Minor by Goldmark, Nocturne by Hugo Kaun, Romance by Zelenski, Rondo by Bazzini, Melody and Dance by Cyril Scott, Contemplation by Vieuxtemps, Caprice No. 13, Etude in Octaves and Fantaisie by Paganini.

Maier-Pattison Booked for Fifteen Orchestral Appearances

The concert season of Guy Maier and Lee Pattison, two-piano artists, will include fifteen orchestral engagements. They will appear with Barrere's Little Symphony in New York on Dec. 14, the Boston Symphony, Dec. 19-20; Detroit Symphony in Detroit, February 19-20;

Detroit Symphony in Ann Arbor, Feb. 23; an orchestral concert with Ernest Schelling conducting a small orchestra in New York, March 2; a similar concert in Boston, March 3; Chicago Symphony, March 13-14; Detroit Symphony in Pittsburgh, March 27-28, and the Philadelphia Orchestra on April 3-4-6. At most of these concerts Messrs. Maier and Pattison will play orchestral compositions by Hill and Bliss and at some of them they will be joined by Arthur Shattuck in their interpretation of Bach's Triple Concerto.

Salvatore Avitabile Pupils Appear in Portchester Concert

Pauline Turso, soprano; E. Battente, tenor, and Mr. de Lombardi, baritone, pupils of Salvatore Avitabile, gave a successful concert in the Strand Theater in Portchester, N. Y., on Sept. 25. Miss Turso sang arias from "Cavalleria," "Tosca," and "Manon." Mr. Lombardi chose his numbers from "Pagliacci," "Andrea Chenier" and "Faust." Several songs by Rogers and Seitz and arias from "Elisir d'Amore" and "Africana" were presented by Mr. Battente.

New Booking Bureau Opens Offices

George Gaul, conductor, has assumed personal charge as managing director of booking offices opened at 2115 Madison Avenue by the George Gaul Orchestras and Bands. The new bureau proposes to supply orchestras, bands, special ensembles and soloists. Mr. Gaul is the son of Fritz Gaul, violinist, of Baltimore, and a nephew of Cecilia Gaul, pianist, who studied with Franz Liszt.

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BUFFALO FESTIVAL HAS GALA OPENING

Keys of City Presented to 500
Musicians at Ninth An-
nual Celebration

By Frank W. Balch

BUFFALO, N. Y., Oct. 6.—Keys of the City of Buffalo were extended today by Mayor Frank X. Schwab to 500 local and visiting musicians at the brilliant opening of the ninth American Music Festival in Elmwood Music Hall, which was attended by 5000 music-lovers. The schedule of the festival is to follow the general plan of featuring Buffalo artists on the afternoon programs and visiting artists on the evening programs.

The first concert this afternoon was given by Jewel Johnson, soprano; Sara Burns, pianist; Emerson C. Knaier, baritone; Bertha Drescher, soprano; Wilbur Annis, violinist, and Ruth Pettit, contralto. Accompanists were Grace Sandel, Ethyl McMullen, Robert Hufstader and Seth Clark. Miss Johnson, who is a new resident of Buffalo, created an excellent impression in songs by A. Walter Kramer, Caro Roma and James H. Rogers. Miss Burns revealed a fine style and technic in "Moto Perpetuo" and a Czardas by MacDowell. Mr. Knaier was greatly applauded in songs by Homer and Wilson G. Smith. Miss Drescher was heard to advantage in songs by Elinor Remick Warren, McDermid and Mrs. Beach and was recalled many times. Mr. Annis played

numbers by White, Spalding and Dawes with good tone, and Mrs. Pettit gave songs by Eleanor Smith, Willeby and Mary Turner Salter, winning much applause.

Under the joint leadership of DeWitt C. Garretson and Seth Clark, the MacDowell Chorus, a new Buffalo organization, showed fine material and great possibilities in numbers by Stebbins and Mark Andrews. Mr. Clark conducted the final chorus, a fantasy on a Russian folk-song by Samuel R. Gaines, in which the singers were ably assisted by Elise de Grood and Maud Kimball Payne, violinists.

Another chorus made its debut in the evening concert, consisting of some twenty or more picked sopranos and contraltos under the baton of Mr. Garretson. The tone quality of the organization in numbers by Harry Rowe Shelley, Cadman and Fay Foster, was very beautiful and they responded with finesse to Mr. Garretson's conducting. A capacity audience attended the concert, applauding particularly the Tollefsen Trio in Rubin Goldmark's Trio in D Minor and two movements from trios by Arthur Foote and Cadman respectively. Grace Sandel, official accompanist of both choral organizations, gave fine support to the voices. At the close of the program the huge audience paid a tribute to A. A. Vandermark, director of the festival, and to other members of the Festival Association whose efforts made the opening such a great success.

Marie Miller Opens New Studio

On her return from a vacation in Europe Marie Miller, harpist, resumed teaching in her new studio at 307 West 100th Street.

Jörgen Bendix Booked to Sing Baritone Parts with San Carlo Troupe



Jörgen Bendix, Baritone, as "Scarpia"

Leading baritone rôles will be sung with the San Carlo Opera Company this season by Jörgen Bendix, whose New York debut as a concert singer was made last winter in Aeolian Hall. His parts will include Escamillo in "Carmen" and Rigoletto.

Mr. Bendix's concert engagements in England have included appearances with the London Royal Philharmonic Society under Albert Coates, promenade concerts in Queen's Hall, London, under Sir Henry Wood and at Hallé concerts in Manchester conducted by Hamilton Harty.

When Mr. Bendix gave a concert in Christiania, King Haakon was in the audience, and two performances of "Eugene Oniegin" in which he sang in Denmark were attended by King Christian and other members of the royal family. Operatic engagements in Hanover and Stuttgart, at the Monnaie in Brussels and at the San Carlos in Lisbon also brought Mr. Bendix success, as did his extensive concert tour of Germany and his engagements in Italy.

This summer Mr. Bendix has been coaching under Clementine De Vere-Sapio and Romualdo Sapio.

Alberto Jonás Sails from Bremen to Resume Activities in America

Alberto Jonás, piano virtuoso, and Mrs. Jonás, who have been spending the summer in Europe, sailed from Bremen

on the Stuttgart and reached New York on Oct. 5 to reopen Mr. Jonás' studios. They attended the Wagner and Mozart Festivals in Munich and were surprised at the large audiences, considering that orchestra seats sold for thirty and forty gold marks, or \$7.50 and \$10. According to Mr. Jonás, Furtwängler is, nowadays, easily the foremost orchestra conductor in Germany and will, he says, make a striking success on his forthcoming American tour. While in Munich, Mr. and Mrs. Jonás were entertained by many prominent musicians, including Heinrich Knote, Wagnerian tenor, and his wife. On Sept. 20 Mr. and Mrs. Jonás attended the debut in Berlin of Leonora Cortez, a nineteen-year-old girl from Philadelphia, for whom Mr. Jonás predicts a great success.

George F. Granberry Returns After Summer's Activities in Georgia

Mr. and Mrs. George F. Granberry have returned to New York to reopen the Granberry Piano School in Carnegie Hall after teaching this summer in the University of Georgia. Between the closing of the school last June and the opening of the summer session in the University, they spent a pleasant vacation in their home, "Friendly Mount," in the Blue Ridge Mountains. An innovation in the University of Georgia summer session was a music festival at which Fred Patton, baritone, gave two recitals, in addition to singing in successful chamber music performances of Mendelssohn's "Midsummer Night's Dream" and Bizet's "Carmen."

Wilfried Klamroth Home from Great Barrington

After a successful summer session in the Edgewood Vacation Music School in Great Barrington, Mass., Wilfried Klamroth, teacher of singing, has reopened his studio in New York. Mr. Klamroth has received word that one of his pupils, Ruano Bogislav, is achieving success abroad in her programs of folk-songs.

Anna Schulman Returns from Los Angeles

Anna Schuman, pianist, has returned to reopen her studio after spending the summer in her home in Los Angeles. Miss Schulman will resume her duties as New York correspondent of the *Pacific Coast Musical Review*.

Julia Glass to Play with Los Angeles Philharmonic

After giving her first recital of the season in Aeolian Hall, New York, on Nov. 21, Julia Glass, pianist, will fulfill some important engagements on her way to appear as soloist with the Los Angeles Philharmonic under Walter Henry Rothwell.



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LEO SCHULZ

Cellist

Professor Schulz is an editor and composer and for years was associated with such conductors as Nicksch, Mahler, Mengelberg as solo cellist. Professor Schulz is known wherever the cello is played.

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BRUNSWICK BROS. HARMAN PIANO

Appreciation in South Is Increasing, Says Pioneer in Musical Enterprises

CHARLOTTE, N. C., Oct. 4.—Early in October the Oratorio Society will begin rehearsals of "Messiah," which it plans to give about Christmas time. The society was organized last January by Coral Hayner Baker, who has taken an active part in the musical life of this city during the last few years. She was instrumental in form-



Coral Hayner Baker, Organizer of the Oratorio Society in Charlotte, N. C.

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ing the Carolina Concert Club of male voices and the Charlotte Musical Art Club of women singers. These clubs were the nucleus of the Oratorio Society, all the members having studied under Mrs. Baker.

The Carolina Concert Club's singing was a feature of the program given at the Exposition, when music by Verdi, Wagner, Edward German, Weber and Coleridge-Taylor was given with marked spirit and technical finish. That the audience appreciated these numbers and the high standard maintained by Mrs. Baker was proved by the spontaneous applause that rewarded her and the singers. Attacks, precision in rhythm, clarity in diction and true musical expression characterized the choir's singing throughout.

Mrs. Baker is convinced that appreciation of music has increased greatly throughout the South in recent years, and is enthusiastic in her praise of the interest taken by Charlotte people in things musical. She has been a pioneer in concert work, and in recent seasons it has been her practice to give four free programs. These have been given in the Chamber of Commerce Hall with soloists of distinction.

Before coming to Charlotte, Mrs. Baker spent several years in Europe and was connected with the Ponsot School of Singing. She sang three evenings each week with a string quartet, the programs consisting largely of music by Haydn, Mozart and Handel. Mrs. Baker's voice is a coloratura soprano. She studied under Marchesi in Paris, although she began her musical career as a pianist. She spent some time in New York, and was vocal director of Mrs. Dow's School, Briarcliff-on-the-Hudson, later being choral director for two years in the Finch School, New York.

In Charlotte, Mrs. Baker has occupied several important church positions, recently resigning one of the highest paid solo posts to devote her attention exclusively to teaching. It is her ambition to make her studio occupy a center that will do away with the necessity of pupils going North to study, whether they seek instruction in concert, oratorio or opera. Mrs. Baker has given instruction in these branches in French, Italian and English successfully for a number of years.

She plans to spend three months in Europe next summer, and will be accompanied by pupils with particularly promising voices.

Clarence Gustlin Will Tour Country in Operatic Recitals

Clarence Gustlin, pianist, will make a country-wide tour this season under the auspices of the National Federation of Music Clubs to present several of the

newest operatic works by Frank Patterson, Francesco De Leone and Ralph Lyford. They include respectively "Echo," "Algalala" and "Castle Agrazant." Mr. Gustlin calls these interpretative illustrated lectures "interp-recitals." Their purpose is to acquaint the music clubs throughout the country with what is being done by native creative talent and to arouse greater interest in producing these and other meritorious works. Many engagements have already been secured by Mr. Gustlin's manager, L. D. Bogue. The tour has the indorsement of Mrs. John F. Lyons, president of the National Federation, and of Max Rabinoff, founder of the American Institute of Operatic Art. Mr. Gustlin spent a part of the past summer at Stony Point preparing his programs, leaving late in July for his California home.

Claude Warford Pupils Fulfill Engagements

A number of Claude Warford's pupils have been chosen for engagements recently. Joseph Kayser, bass, and Eric Edman, tenor, have been engaged as soloists in St. Thomas' Chapel, New York. The former has also been engaged to sing in Margaret Lawrence's new play, "In His Arms." Christine Morey, soprano, has gone with the Ziegfeld "Follies," and Grace Dulles has been chosen to play in "Charm School." Maxine Wells, mezzo-soprano, is on tour with the "Back Stage" Company. Albert Barber, tenor, is at the Temple Peni El, New York. Robert Byron, baritone, has begun his work at the Church of St. Edward the Martyr, New York. Emily Hatch, soprano, was the soloist at the meeting of the Westchester Federation of Women's Clubs on Sept. 26.

Sascha Jacobsen to Have Assistance of Franz Kneisel in Recital

At his first New York recital of the season in Aeolian Hall on Nov. 7, Sascha Jacobsen, violinist, will have the assistance of Franz Kneisel. Mr. Kneisel will conduct the string orchestra and organ required to accompany Mr. Jacobsen in the Vivaldi Concerto in A Minor.

American Institute Reengages Theodore Spiering

The American Institute of Applied Music, Kate S. Chittenden, dean, has announced the reengagement of Theodore Spiering, conductor, who will give a master course for modernists opening on Oct. 16. Mr. Spiering is conducting auditions for the course.

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WASHINGTON CHORUS OUTLINES BIG YEAR

Society Will Assist Damrosch Forces in Performance of Beethoven's Ninth

By Dorothy DeMuth Watson

WASHINGTON, Oct. 4.—The Washington Choral Society, Charles S. Wengerd, conductor, has begun rehearsals of "Messiah," "The Fountain of Youth," Stabat Mater and "Aida" for production this season. The Society will also sing in the Ninth Symphony of Beethoven under Walter Damrosch in Poli's Theater in January.

Katie Wilson-Greene announces an innovation in performances under her management, which will begin with "Madama Butterfly" with Tamaki Miura, on Oct. 15. Librettos with historical and critical comment will be placed on sale about two weeks before the event. Mrs. Greene, who is president of the National Concert Managers' Association, has engaged Florence Hyde to edit this book.

Katherine McNeal, pianist, has opened a studio at 1406 H Street. Miss McNeal was formerly E. Robert Schmitz's assistant and specializes in modern music. She will spend the week-ends in New

York. The Chaminade Glee Club, under Esther Linkins, local president of the Federation of Music Clubs, holds rehearsals in the Homer Kitt Building every Monday night. Georgia E. Miller, director of the Virgil Clavier Piano School, has returned from a vacation spent in New York and New Jersey. Minna Niemann, pianist, has resumed her duties in Gunstan Hall after a holiday spent in England.

Recitals Are Given

Franceska Kaspar Lawson, soprano, gave recitals this week in Rockville, Md., in Cherrydale, Va. and at the opening of the Friends' School. Sade C. Styron, pianist, played at a concert given by the Art Association of Newport last week. Mary Alsop Cryder, vocal teacher, gave a talk at a recent dinner-lecture-recital of the Arts Club on "Some Musical Memories of Great Artists."

Miss Cryder has a valuable collection of autographed photographs and has been asked by the National Museum to bequeath this to the institution.

Flora McGill Keefer, contralto, after a two-month tour of Europe, has reopened her studio. The King-Smith Studios have reopened with additional teachers as follows: Emmanuel Wad and Edith King, piano; Helen Ware, violin; Paul Tschernikoff and Elizabeth Gardiner, dancing; Caroline McKinley, dramatic art; Bertram Block, acting and play-writing; Blanche Breer, drawing, designing and painting; Mrs. King-Smith, Fletcher Method, and Mr. King-Smith, singing.

The Lovette School of Music has reopened its studios in new quarters in Washington, as well as in New York. Dr. and Mrs. Lovette will divide their time between the two cities.

WGN on Sept. 28, included Ruth Metcalfe, contralto, pupil of Charles W. Clark; Fredda Weber, soprano, pupil of Nelli Gardini; Edwin Schultz, and Siri Engman, violinists, pupils of Richard Czerwonky; John Weatherholt, 'cellist, and Genevieve Zettle and Ruth Cather, readers. Conservatory students are announced to give program at the luncheon of the Pius School Alumni in the Florentine room of the Congress Hotel, on Oct. 4. Louise Wesner, twelve years old, a pupil of Aranne Truitt Day of the department of Dramatic Arts, is scheduled to give a program at Lyon and Healy Hall on Oct. 4. The joint faculties of Bush Conservatory and the former Lyceum Arts Conservatory, recently merged, were entertained at dinner on Sept. 27 by Samuel E. Moist, president of the Moist Piano Company, and patron of the Bush Conservatory Master School. Lawrence Johns, formerly director of the Municipal Theater of Akron, Ohio, has recently been added to the department of dramatic arts, and will assist the director, Elias Day, in special features. Mr. Johns will have charge of classes in stagecraft, costuming and stage lighting. Several companies prepared by Mr. Day's department have left for professional engagements on the road. The Dixie Trio and "The Bubble" are under contract with the National Bureau of Washington. The Devon Male Quartet is booked in the East and Southeast. The Sorority Singers go East for the Coit-Nelson Bureau, while the National Trio is traveling in the Southwest. Ira Dean, a student in the dramatic arts department, has been engaged for the role of Matt in "The Shepherd of the Hills," which is booked for forty weeks.

E. William Nordin, baritone, and Paul Hultmab, pianist, members of the faculty, gave concerts in Detroit and South Bend recently.

RUDOLPH REUTER STUDIO

Nevora Bergman of Indianapolis is the fifth student accompanying Mr. Reuter to Europe to receive an appointment on her return. She has been engaged for the faculty of the Bethel Woman's College at Hopkinsville, Ky. Mildred Huls, also of Indianapolis, is teaching privately in the Indiana capital.

In Chicago Studios

Chicago, Oct. 4.

CHICAGO MUSICAL COLLEGE

The series of Central Theater concerts is scheduled to open on Oct. 5, with a program in which advanced students will appear. The concerts will be broadcast every Sunday by the Chicago Tribune,

whose Station, WGN, is under the direction of Charles Gabriel, Jr. Participants will be Jacob Radunsky, Lucille Quinn, Viola Kneeland, Mildred Johnson, Marshall Sosson, Virginia Wilson-Wallenstein, Thelma Bollinger, Theodora Bliedung, Florence Gross and Lillian Rogers. They represent the states of Oklahoma, Colorado, Nebraska, Kansas, Missouri, Mississippi and Illinois, and are pupils of Lillian Powers, Burton Thatcher, Moissaye Boguslawski, Belle Forbes Cutter, Max Fischel, Edward Collins, Edoardo Sacerdote, Leon Sametini, Isaac Van Grove and Alexander Raab.

AMERICAN CONSERVATORY

The month's recital schedule for Kimball Hall concerts lists the following attractions: Oct. 4, Mae Doelling Schmidt, pianist; Oct. 11, Hans Muenzer, violinist, and Esther Payne Muenzer, pianist; Oct. 18, Robert Ambrosius, 'cellist, and Kennard Barradell baritone; Oct. 25, a two-piano recital by Adalbert Huguelet and Joseph Brinkman; Louise Winter, soprano, and Mr. Ambrosius have been engaged to appear at the opening recital of the Woman's Musical Club of Kokomo, Ind., on Oct. 13.

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Quintet by Ernest Bloch Heads New Compositions

By SYDNEY DALTON



SOPHISTICATED reviewer should never apologize for his opinions of his contemporaries. He is supposed to gaze wistfully, even sorrowfully, from Olympian heights upon the ant-like activities of those who seek to scale Parnassus. However, before attempting to comment upon his Quintet for Piano and Strings (*G. Schirmer*) I hereby apologize to Ernest Bloch for what is, necessarily, a very cursory glance at his remarkable product. A work of this size and importance demands careful and continued study if one is to do it justice. It should, too, be heard as well as read, for the instrumental coloring too often escapes the inner ear; particularly so in this instance, because Mr. Bloch has made effective use of the quarter tone.

The first performance of this work was given at a concert of the League of Composers at the Klaw Theater, New York, on Nov. 11, 1923. Harold Bauer was at the piano, and the Lenox Quartet, composed of Sandor Harmati, Wolfe Wolfensohn, Nicholas Moldevan and Emmeran Stoeber, rounded out the quintet. There are three movements, but the work is unusually long, comprising 128 pages in the full score. Even a brief examination, however, proves that Mr. Bloch has not used one note of padding. Herein, in truth, are enough ideas to supply material for a composer of ordinary ability for a lifetime. If Mr. Bloch had not already proved himself to be among the elect, this quintet alone would do so.

It would be difficult to trace any direct descent of this composition from the classics. The extraordinary originality of the instrumental treatment is amazingly consistent throughout and the technical individuality is matched—or surpassed, even—by the richness and inspiration of the musical thought—a thought and expression that smacks of more than talent. Even in a five-note motive in quarter notes that Mr. Bloch employs, a motive that dazzles like a flash of lightning despite its simplicity of design, there is remarkable strength and meaning. It is an upward sweep of dominant, tonic, leading note, falling to raised subdominant, to raised tonic. At the end of the first movement it is played, fortissimo, by all five instruments in unison. After it one almost holds his breath, waiting for the thunder. Such examples might be multiplied again and again, so potent and so unflagging is Mr. Bloch's inspiration. Suffice it to recommend the work to all earnest musicians as a monument marking the vitality of present-day music.

E. Whithorne's "Greek Impressions" for Strings

In his suite of three pieces for string quartet, entitled "Greek Impressions" (*Paris: Maurice Senart; New York: Fine Arts Importing Corp.*), Emerson Whithorne has provided an outstanding example of American music. These numbers are not nearly so involved as many of Mr. Whithorne's compositions, yet they are among the most interesting and fascinating works by this composer that it has been my pleasure to review. The three numbers that make up the work, Pastorale, "Pan" and Elegy, scintillate with beauty and vividness of color. The exotic note that pervades them fits into the picture like the extravagant tints of a sunset. There are moods of dawn, of dusk and of the noon-day heat; of love, abandon and regret.

These numbers were written in London ten years ago, and, personally, I am curious to know where Mr. Whithorne found his inspirations for so novel and intriguing a score. Quartets may regret that so many years passed between the writing and the publishing, during which there was no opportunity to add these "Greek Impressions" to the repertory.

H. J. Stewart's Music Drama "The Hound of Heaven"

It has remained for Dr. Humphrey J. Stewart, one of the group of composers who bid fair to make the Pacific Coast rival the East in things musical, to make a setting of Francis Thompson's famous poem, "The Hound of Heaven" (*J. Fischer and Bro.*). The composer calls his work a music drama, though it

will in all probability be performed generally as an oratorio. Its first performance took place in the Civic Auditorium, San Francisco, in April of this year, the composer conducting. There is some fine writing in these pages and it is of a kind that is entirely intelligible to the most casual listener. Mr. Stewart clings pretty closely to the traditions of yesterday and yet he displays real talent and highly developed technic. Unmistakably, "The Hound of Heaven" is the work of a thorough musician and a composer whose ideas are well worth attention. Of melody there is an abundance, and the harmonic scheme is by no means devoid of richness. Of even more importance is the fact that the music is a faithful setting of Thompson's poem.

Doctor Stewart does not hesitate to stress and lengthen syllables more than is considered justifiable by the composers of today, but in this he merely follows a tradition that long obtained among early writers of songs and choral music. Besides a mixed chorus there is a chorus of boys. The pantomime, dances and tableaux need not be used in productions in which costumes are not employed.

Sacred and Secular Songs by C. G. Spross

Charles Gilbert Spross' latest song, entitled "Songs of My Dreams" (*John Church Co.*), is a departure from his usual type, but it is not less successful. It is a tranquil, smooth melody, sinuous and seductive in line, with an accompaniment in double notes that floats it gracefully. Altogether a good song that singers will like, and accompanists will find in it an opportunity to display their artistry and add materially to the success of the number. Mr. Spross' "Fight the Good Fight," from the same publishers, is not deserving of the same fate. It is no better and no worse than the generality of songs for church service, but one has a right to expect something better from this composer at all times. However, it affords the singer a chance to get some broad and striking vocal effects, and on that score it will make friends. Both songs are put out in keys for high and low voices.

"Yearnings"—a Scotch Song by Ian MacCaskill would suggest that he should not find it difficult to write a song with a Scotch flavor about it, and his "Yearnings" (*Arthur P. Schmidt Co.*) proves that such is the case. The little number, for medium voice, is dedicated to Mary Garden; and, though quite unpretentious and simple both in melody and accompaniment, there is something in it that holds the attention, something that smacks of the sincerity of the folk-song.

Two Dances for Violin by Arthur Hartmann

There is charm and grace in "Two Dances" for violin and piano, by Arthur Hartmann (*G. Schirmer*). The Caprice is a flashing, delicate number that fulfills its name in its scurrying, joyous rhythm. It is one of those deceptive pieces which look easy on paper but require a well-rounded technic to do it justice. The Valse, on the other hand, is marked "slowly and seductively," and is played muted throughout, a fine contrast to the Caprice. It is no easy matter to write a slow waltz and eschew the banal and sentimental, but Mr. Hartmann has done so, seemingly with ease and certainly with success. Naturally, the composer, himself a violinist, writes excellently for the instrument, and he writes equally well for the piano. Both these numbers deserve to be in the repertory of violinists. They are of recital quality.

Ninth Prelude for Violin by Samuel Gardner

Samuel Gardner's Prelude, No. 9, for Violin (*G. Schirmer*) is a strange and unusual bit of writing. It is to be played slowly and placidly and against an accompaniment of repeated legato chords the solo instrument, with mute, adds a series of ascending and descending chromatics that have by contrast a strange, ethereal effect. This is followed by a melody in five-four time over an accompaniment in triplets that is intricately woven and of unusual texture. It is a piece for the virtuoso, for the

violinist and accompanist of imagination and skill.

A Transcription of Levitzki's Waltz and a Melody

Mischa Levitzki's Valse, Op. 2, was originally written for piano, but Sascha Jacobsen, realizing its adaptability to the violin, has transcribed it in a manner that makes it equally effective in this guise. It is an admirable sample of the valse, full of verve and brilliance, and Mr. Jacobsen has made a fine, though by no means easy, transcription of it. From the same publisher (*G. Schirmer*) comes a melody entitled "Swing-along Song," by Harvey B. Gaul, that should be popular. It is a lilting melody in six-eight time that dashes along in a carefree manner and ends brilliantly.

Witmark's New The Witmark School Edition (M. Witmark of Part-Songs and Songs) is the most recent extension of the

activities of this firm of music publishers and it already embraces a wide variety of choruses in from one to four parts. There are both sacred and secular numbers, most of them well within the technical limits of the average school choral society. The most recent additions to the secular section are mostly in unison and two-parts, entitled: "God Save America," by Arthur West; "Wyoming Lullaby," by Gene Williams; "The Story of the Rosary," by H. D. Squires; "O Land of Hope and Freedom," a patriotic number by G. L. Tracy; "The Story of Old Glory," by Ernest Ball; "Mammy's Little Pumpkin Colored Coons," by Hillman and Perrin; "The Honeybee's Honeymoon," by Dave Reed; "Those Songs My Mother Used to Sing," by H. W. Smith; "What! Mary?" a humorous number by Frederic Chapin; "The Symphony of Night" and "When the Cuckoo Met the Pussy Cat," humorous, both by Chapin; "I'd Love to be a Monkey in the Zoo," by Willie White; "Dat's de Way to Spell Chicken," by Perin and Slater; "Bake dat Chicken Pie," by Frank Dumont; "Ev'ry Day," by T. S. Barron; "I Can't Do That Sum," by Victor Herbert; "Be the Fellow Mother Thinks You Are," by Ernest Ball; "Princess Buttercup," by Tracy; "Auntie Skinner's Chicken Dinner," by Theodore Morse; "Listen to the Big Brass Band," by Dave Reed; "Harmony Bay," by Terry Sherman; "Only One School," by Dave Marion; "Down Sunshine Valley," by George Christie; "Lucky Jim," by Fred V. Bowers; "Dear Motherland," by Manuel Kline, and "Sing Along," by Arthur A. Penn.

Three-Part Songs: "Teach Me to Pray," by Jessie M. Jewitt; "Mother! O My Mother," by Ball. Three numbers for mixed voices: "A Song of the Dawn," by Tracy; "Glorious Month of June," by J. L. Gilbert, and "Farewell, Dear Alma Mater," by the same composer. Two four-part songs: "A Song of the Night," and "Come Sail Away with Me," by Tracy.

Three Pieces "From the Hills" is the for Piano by collective title of three Leonard Butler pieces for piano by Leonard Butler: "A Morning Song," "Noontide" and "At Sundown" (*Arthur P. Schmidt and Co.*). Teachers will find them useful and pupils will enjoy playing them. The first is a sustained and rather richly melodious piece entirely in chords, that would be even more effective on the organ than on the piano. The other two, each about fourth grade, are well written for the instrument and by no means devoid of interest. "At Sundown" rises to an impressive climax and makes an effective piece for the recital program.

Three Further Numbers for the Organ

Of recent publication there are three further pieces for the organ that will probably find a place in the repertory of church organists who wish to keep within well defined limits of technic. These are "Exultate Deo," by Frederic Lacey; "Evening Hymn," by W. J. Marsh, and "Festal March," by J. E. Roberts (*Arthur P. Schmidt Co.*). None of these pieces is either very original or striking in idea. They are like thousands of numbers that English organists were turning out in the reigns of Victoria and her son Edward, but at least they tell the old story with a modicum of variation.

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FEDERATION TO AID CHAUTAUQUA JUNIORS

Winona Lake Conference Adopts Plan for Coopera- tion in Junior Programs

WINONA LAKE, IND., Oct. 4.—The Lyceum and Chautauqua Convention, held here recently, adopted a plan, recommended by Geoffrey O'Hara, whereby Chautauqua junior workers in conjunction with the National Federations of Music Clubs and also State federations, may organize clubs every year for the purpose of forming per-

manent groups to give Chautauqua programs.

Mr. O'Hara was made chairman of a committee on ways and means to work with the Federation. Dr. Paul Pearson of Swarthmore Chautauqua and W. V. Harrison, president of the Managers' Association and head of the Columbus Redpath Circuit, are other members. The undertaking has the approval of Mrs. John F. Lyons, president of the National Federation of Music Clubs, and Mrs. William John Hall, head of the junior department of the Federation.

Mrs. Henry Schurmann, State president of the Indiana Federation of Music Clubs, represented Mrs. Lyons at the convention and stated that the plan would make for a greater impetus in the junior department.

Mr. O'Hara said that there were

15,000 towns in the United States holding Chautauquas every summer, and that in most of them a junior worker puts on plays and dances with the assistance of a local pianist. He suggested that, with the aid of phonographs, courses be established in music appreciation and music memory contests.

Frank Dixon, president of the International Lyceum and Chautauqua Association of Chicago, says: "All the machinery necessary is already in existence and only needs to be set in motion. Not only are our managers willing but they are eager to cooperate."

NATIVE COMPOSERS BROADCAST PROGRAM

Cleveland Musicians Present Wealth of City's Talent In Radio Concert

By Florence M. Barhyte

CLEVELAND, Oct. 4.—A program by Cleveland composers was broadcast from the Plain Dealer studio on Oct. 1. Many of these composers are nationally known figures. Included in the group were James H. Rogers, Wilson G. Smith, Walter Logan, Beryl Rubinstein, J. S. Zamecnick, Louis Rich, Frederick Williams, Carl Rupp and Philip Spitalny.

The artists were Lila Robeson, contralto, formerly with the Metropolitan Opera, who sang "The Last Song" and "Wind Song," by James H. Rogers, the latter dedicated to her, Carrabelle Johnson, Mary Kettleman and Albert Downing.

This program marked the initial appearance of the W. T. A. M. Symphonic Ensemble, under Walter Logan. Its part in the program included Mr. Logan's violin composition, "Romance."

The Orpheus Male Choir added an attractive portion to the program for music week in the Park Theater this week. Under Charles D. Dawe, the choir sang "Hymn Before Action," by Walford Davies, "Slumber Song," by J. C. Warren and "On the Road to Mandalay." The Park Orchestra played the ballet music from "The Queen of Sheba" as an overture. Angelo Vitale conducted.

Sam Roberts, tenor, has returned to Cleveland after four years' study in New York with John Dennis Mehan and has been appointed soloist in the Lakewood Methodist Episcopal Church.

Garnetta V. Griffith, who has been spending the summer in study with Victor Heinze of Munich, has opened a studio in the Franklyn Carnahan Studios. Miss Griffith is also an exponent of the Dunning System of Improved Music Study for Beginners.

Rockford Club to Sponsor Activities of Ambrose Cherichetti

CHICAGO, Oct. 4.—Ambrose Cherichetti, who recently made a successful Chicago debut at Mandell Hall in the University of Chicago's summer lecture series, is a tenor, and not, as erroneously advertised, a baritone. The singer was accompanied at his debut by Mrs. Chandler Starr, president of the Mendelssohn Club of Rockford, Ill. Mrs. Starr, a well-known musician and philanthropist, has arranged for the Mendelssohn Club to sponsor Mr. Cherichetti's early career.

Chicago Pianist and Baritone Give Program

CHICAGO, Oct. 4.—Elsie Alexander, pianist, and Emerson Abernethy, baritone, appeared in joint recital at Bush Conservatory on Oct. 3. Miss Alexander played Liszt's arrangement of Bach's Prelude and Fugue in A Minor, Saint-Saëns' Etude en forme de valse, Poldini's "Chauve Souris" and other music. Mr. Abernethy sang German, French, Italian and English songs.

B. Fred Wise Engaged for First Concert of Chicago Apollo Club

CHICAGO, Oct. 4.—B. Fred Wise, tenor, is booked as soloist for the opening concert of the Apollo Club's season on Nov. 3, when "The Creation" will be sung. He sang in Temple Shalom during the recent Jewish holidays, and has fulfilled many other engagements.

DALLAS MUSIC DAY ROUSES ENTHUSIASM

Over Fifty Programs Given in City and Many Institu- tions Visited

By Cora E. Behrends

DALLAS, TEX., Oct. 4.—Music held the interest of a large percentage of Dallas' population on Sept. 27, designated as Music Day. Over fifty programs were given by the various clubs under the auspices of the City Federation of Music Clubs, of which Mrs. C. D. Browder is president. Theaters, hotels, parks, homes for the aged, hospitals, orphanages, industrial concerns and the jail were visited by musicians who gave splendid programs.

The Dallas Music Teachers' Association, among whose members the idea originated and of which Mrs. D. S. Switzer is president, after presenting pupils in morning and afternoon programs in Steinway Hall, Bush Temple, gave a buffet dinner and reception in the Adolphus Palm Garden. Over 100 attended the dinner and several hundred attended the reception. Among the guests of honor were Mr. and Mrs. Sam S. Losh and Roberta Dedman of Fort Worth, and Mrs. R. T. Skiles, president of State Federation of Music Clubs.

The evening "Sing" in the City Auditorium was under the auspices of the City Federation of Music Clubs, assisted by the Dallas Dispatch, represented by Mamie Folsom Wynne, music editor. P. L. Zimmerman was chairman of arrangements. Mrs. C. D. Browder gave a talk on the beneficent influence of music and spoke of her ambition to see a music settlement built. Mr. Losh sang two solos and gave a pianologue. Mrs. Skiles gave the State clubs a message on music over the radio, Station W.F.A.A., and Earle D. Behrends sang songs by American composers.

Evanston Woman Wins Composition Prize Offered by Chicago Club

CHICAGO, Oct. 4.—The W. W. Kimball Company's prize, offered by the Chicago Madrigal Club, has been awarded to May A. Strong of Evanston, by a jury composed of Walter Spry, Allen Spencer and D. A. Clippinger. Miss Strong's chorus is a setting of the poem, "May Comes Laughing," by Henrietta Jewett Keith of Minneapolis. This is the third time the prize has been given a woman. In 1918 and 1923 it was won by Frances McCollin of Philadelphia.

Rosa Olitzka Returns to Chicago

CHICAGO, Oct. 4.—Rosa Olitzka, contralto, has returned from a visit in the East. She is preparing for a full recital season, the opening engagements of which are scheduled for this month.

Fredonia Frazer, soprano of Macon, Ga., has been engaged by Fortune Gallo for the San Carlo Opera Company. Miss Frazer is a pupil of Estelle Lieblich.

Helena Marsh has been engaged for a recital in East Orange, N. J., on Oct. 15.

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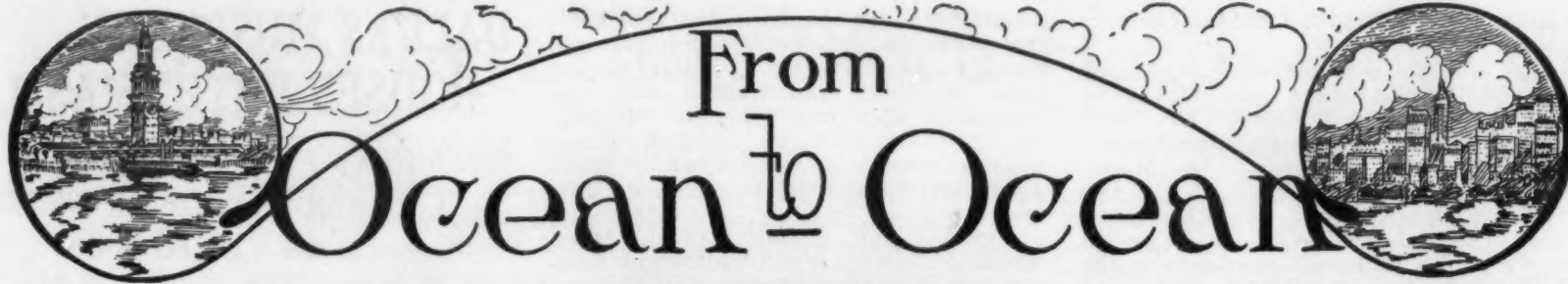
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TRENTON, N. J.—A musical entertainment was given recently at the State Hospital, by Carolina De Fabritis, mezzo-soprano, of Charleston, S. C., accompanied by Adele Petit of Augusta, Ga. Mrs. De Fabritis appeared in groups of German, French, Italian and English songs.

CHARLES CITY, IOWA.—Ralph Pronk is the new supervisor of instrumental music in the high school at Rockford which boasts a school orchestra of fifty pieces that has been awarded first place in contests in northern Iowa for the past three years. Mr. Pronk is now forming a school band.

RICHMOND, VA.—The Catholic Women's Club opened its season recently with a musical program of piano and violin numbers played by local musicians. A chorus is in process of formation and will be heard in a program shortly. Weekly programs are also being planned, to be given in the new club house.

WATERLOO, IOWA.—The Ladies' Music Improvement Club held its first meeting of the year at Sunnyside Country Club recently with twenty-one members present when plans for the year's study were outlined. The club decided to follow the course of study in music appreciation and knowledge adopted by the National Federation of Musical Clubs.

DANVILLE, VA.—Ernest P. Hawthorne of Potsdam, N. Y., the new director of music in Averett College, recently gave a successful piano program including Beethoven's "Waldstein" Sonata, nine Chopin numbers, a modern group and the Liszt Polonaise, No. 2.

QUINCY, ILL.—Victor Young, pianist, who was a guest of Athol Odell recently, gave a number of informal recitals lately. Mr. Young is best-known for his folk-songs of the Blue Ridge and Tennessee Mountains. From here he goes to Decatur, Ill., where he will meet Mrs. Young, formerly Helen Davis, soprano, and together they will work East, presenting Mr. Young's "The Romance of American Music."

FORT SMITH, ARK.—A morning musicale was given recently in the concert hall of the Women's Building, under the auspices of the Women's Board of Directors of the Tri-State Fair Association. Works by Tchaikovsky, Schubert, Verdi, Vitali and Elizabeth Price Coffey, who arranged the program with the help of Mrs. Jefferson Hill, were sung and played on the piano and violin by Frank Tovey, Rebecca Eichbaum, Mr. and Mrs. William Worth Bailey, and Mrs. Coffey.

WICHITA, KAN.—Mrs. Lucia Wedel, presented the following pupils in a studio recital recently: Rosemary Hess, Mar-

garet Tschoep, Sylvia Danna, Velma Jones, Eileen Ream, Lorena Mattingly, Ruth Lamp, Mary Daym, Elizabeth Sinkhorn, Opal Bussard, Dortha Feger and Elma Ream. Members of the faculty of the music department of Friends University appeared in concert at the College Auditorium recently under the direction of Roy Campbell, head of the department. The performers were Ruth Ingram Andrews, soprano; Duff Middleton, violinist, and Margaret Joy, pianist. Mrs. Campbell accompanied.

QUINCY, ILL.—The Quincy Music Club resumes its regular twice a month meetings in October. It has been decided that only club members are to take part in the regular meetings of the club this year, but musicians of note have been invited to appear at intervals. The last of the band concerts sponsored by this organization was given by the Eagles Band at South Park, recently. The Illinois State Band gave weekly concerts in the Washington Park during mid-summer, and the Eagles Band at South Park. The newly organized choir of Kentucky Street Methodist Church sang for the first time at the services recently. Laura Bitter Henry, one of Quincy's leading musicians, and a specialist in chorus work, is director.

KANSAS CITY, MO.—Delano Franz Conrad, for the past twenty-five years

director of Central College Conservatory, Lexington, Mo., has opened a studio in the Studio Building as instructor of piano and harmony. Mr. Conrad studied at the Royal Conservatories of Berlin and Leipzig under Barth, Zwintscher, Scharwenka and Bargiel. The dramatic department of the Kansas City Conservatory, Florence Platt Baker, instructor, has already presented two plays. Eula Penn Wheat, Mrs. Helen Summerour, Maurice Allen and Richard Miller of the Cranston School of Music sang the incidental music in the prologue to the "Covered Wagon" at the Royal Theater lately. The annual reception of the Horner Institute of Fine Arts was held at the school recently.

KANSAS CITY, MO.—The Kansas City Musical Club, at its opening meeting, in Mrs. L. L. Marcell's music salon, presented the following members: Mildred Spenser, Mrs. A. G. Wald, Mrs. Howard Austin, Mrs. Raymond Havens, Mrs. Allen Taylor, Mayme Oppenstein, Mrs. George Cowden, Mrs. Ralph Street and Mrs. Arthur Brookfield. Accompanists were Mrs. Bert Kimbrell, Amy Winning and Gladys Schnorf. At the opening reception of the Fort Leavenworth Music Club, Franklin Hunt, baritone, with Mrs. Hunt at the piano, sang numbers of Gounod, Chaminade, Delibes, Widor, Mililotti, Sanderson, Handel, Smith and Macaulay. Pupils of Charles H. Cease, baritone, were recently heard in recital, in Mr. Cease's studio, accompanied by Jack Lloyd Crouch. Students of Elma Eaton Karr, violinist, were heard in a recital at the Athenaeum, assisted by Neva Bell Hurt, soprano, of the Jennie Schultz studios. In the third musicale given by students of Geneve Lichtenwalter, pianist, works of Bach, Beethoven, Ilinsky and MacDowell were played by Mrs. John Riley James, Marguerite Bradley, Margaret Dunn Maurine Shuler and Ruth Waltmire.

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May

By Alice Maynard Griggs

LONG BEACH, CAL., Oct. 4.—The conference of the general committee, Eisteddfod department of the Civic Music and Art Association of Southern California, was held in Long Beach from Sept. 20 to 21. Forty chairmen from Oxnard, Ventura County, Glendale, Burbank, San Fernando Valley, Eagle Rock, Santa Monica, Venice, Culver City, Inglewood, Sherman, Beverley Hill, Redlands, Riverside, San Bernardino, Pasadena, Altadena, Alhambra, San Gabriel, Sierra Madre, Monrovia and San Diego discussed plans for contests to be held in each center between March 1 and April 15. Finals will be held in Los Angeles early in May.

Charles Leroy Monro, chairman, and Lucy E. Wolcott were in charge. Reports were read by Alexander Stewart, executive secretary of the Association; E. J. Hokin, Oxnard, to whom credit is given for reviving the Eisteddfod in Southern California; E. Ernest Tucker, chairman, drama department; and Charles Farwell Edson, poet and composer of Los Angeles.

An art department is to be formed, with Louis Fleckenstein, president of the Long Beach Art Association, as chairman. Guests included Charles Wakefield Cadman and his mother, Princess Tsianina and her husband, W. A. Baiz, Frances Goldwater, L. D. Frey and Kathryn Coffield, managers. The program was arranged by Pauline Farquhar, Ethel Willard Putnam and William Conrad Mills. Guest artists were Flora Meyers Engel and Mrs. Thomas C. Barr, sopranos, and Edward Ruenitz, baritone.

Abby De Avirett, pianist and teacher, who with Mrs. De Avirett, has returned from a six months' tour of Europe, was the speaker at the program given by the Bach Choir for its members and for members of the new Long Beach Symphony on Sept. 22. Franz Salbach, conductor of both the Choir and the Symphony, gave a short talk on the work of the organizations. Musical numbers were given by Grace Darling Weaver, contralto; Kaethe Pieczonka, 'cellist; Ingwald K. Wicks, violinist; Francis Heller, baritone, and Otto Backhus, pianist. Accompanists were Mrs. I. K. Wicks and Mrs. A. J. Keltie.

The Civic Opera Club has been organized with the following officers: William Wallace, president; Mrs. W. A. Kalk, vice-president; Mrs. R. A. Patrick, secretary; and Lynn Parmley, treasurer. William Conrad Mills is the conductor. "Robin Hood," the first opera to be presented, is now in rehearsal.

Many Concerts Given

The Fitzgerald Music Company presented Margaret Messer Morris, soprano; Calmon Luboviski, violinist, and Frank Geiger, bass, in the Hotel Virginia, recently.

Kathryn Coffield, director of the Seven Arts Society, presented Francis M. Heller, baritone, in a complimentary recital recently. Mr. Heller, who is to appear later in the season in two concerts with Ernestine Schumann Heink, has a voice of beautiful quality, good range and power. Otto K. Backhus, pianist and accompanist, was also well received.

GOLDIE GROSS

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Sara Jane Simmons, soprano, was soloist for the Pan-Hellenic Club on Sept. 21, with Mrs. Myron Le Sourd as accompanist.

The musical program at the meeting of the Loyal Knights of the Round Table on Sept. 23, was given by Mme. Pieczonka, John Ardizoni, baritone, and Caroline Dewitt Joslyn, who sang songs written by herself.

David Lytell Hutton, baritone and teacher, is in charge of the vocal department of the American School of Music.

The First Christian Church Choir, of over 100 voices, L. D. Frey, conductor, broadcasts its Sunday evening music with its own radio.

Pauline Farquhar, pianist, was recently soloist for the Delphian Club district meeting in Ambassador Hotel, Los Angeles.

Elizabeth O'Neil, pianist, will soon give her first concert.

Amy Neill Weds Chicago Attorney

CHICAGO, Sept. 27.—Amy Neill, violinist, was married to Avein Boris Scolnik in Christ Episcopal Church on Wednesday evening, Sept. 28. Rev.

Hubert J. Buckingham officiated, and Mason Slade played the organ. A reception was held at the home of the bride's sister, Mrs. R. B. Starek. Mr. Scolnik, a Chicago attorney, is a member of the string choir of the Chicago Business Men's Orchestra. He met Miss Neill at a concert at which he was soloist. Mr. and Mrs. Scolnik are spending their honeymoon in the north Wisconsin woods, and will return to Chicago next week.

Emilio de Gorgoza, baritone, who with his wife, Emma Eames, has been spending the summer in Versailles, was scheduled to sail for home on the Homeric on Oct. 1. His opening dates will be in Washington, New York, Rochester, Poughkeepsie and Pittsburgh.

Iowa State Teachers' College, Iowa City, Iowa, has recently been added to the college engagements booked for Lambert Murphy, tenor, by his manager, Loudon Charlton.

Contracts have just been signed for a recital in St. Louis by Thelma Given, violinist. The Apollo Club is sponsoring the concert, which will take place on Nov. 25.

FRIEDA STOLL

SOPRANO
Frieda Stoll, a young coloratura soprano, has a presence which predisposes her hearers to pleasure, and a voice of valuable clearness and ease.—Eugene Stinson, *Chicago Daily Journal*, October 26, 1923.

Frieda Stoll has a coloratura voice of wide range and ample volume, always mounting well to the pitch. Her runs were accurate and she seemed sure of herself.—Karlton Hackett, *Chicago Evening Post*, October 26, 1923.

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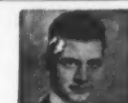
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People and Events in New York's Week

Clara Clemens to Show "Development of Song" in Seven N. Y. Recitals



Clara Clemens, Mezzo-Soprano

The "development of song" will be illustrated in seven historical recitals by Clara Clemens in the Town Hall, New York, in October, November and December. This series will constitute the opening of the second season of Concerts Robert de Bruce.

The cycle has been given three times by Mme. Clemens, the first performance being in Munich, the second at the University of Michigan, Ann Arbor, and the third at Detroit. The programs include folk-songs from France, Scotland, Russia, Scandinavia, Italy and Germany; classical numbers by Bach, Gluck, Handel, Lully, Rameau, Purcell, Pergolese, Paradis, Mozart, Haydn, Spohr, Beethoven, Weber and Loewe, with romantic music chosen from works by Schubert, Mendelssohn, Schumann, Liszt, Cornelius and Franz. Scandinavian and Finnish lieder are represented by mezzo-soprano music by Grieg, Kjerulf, Lie, Rangstrom, Sjogren, Sinding and Sibelius, this program also making a feature of Brahms songs. In making programs of modern Italian, English, American, French and German numbers, Mme. Clemens draws upon the compositions of Pizzetti, Casella, Respighi, Bax, Holst, Elgar, Williams, Bridge, Bloch, Carpenter, Griffes, Mason, Parker, Foote, Chadwick, MacDowell, Beach, Debussy, Ravel, Chausson, Reger, Schönberg, Pfitzner, Wolff, Mahler and Strauss. Other composers listed are Saint-Saëns, César Franck, Lalo, Massenet, Bizet, Fauré and Duparc. Mme. Clemens' series will begin on Oct. 27 and continue in consecutive weeks on Monday afternoons, except the third which will be given on Tuesday, Nov. 11. Walter Golde will play the accompaniments.

City Music League to Present Membership Concerts

The City Music League has announced two membership concerts in October. Helen Stanley, soprano, and Albert Spalding, violinist, will appear in the first, and Emilio De Gogorza, baritone, and Gabrielle Leschetizky, pianist, will appear in the second. This will be Mme. Leschetizky's first appearance in this country. The concerts were announced after a meeting of the advisory board, which consists of Willard T. King, Walter D. Tallman, John H. Bradford, Lawrence S. Butler, Ben Friedman, John K. Gore, Richard M. Page, Joseph Riter, George M. Robinson, Charles V. Smilie and Edward Weidenbach. The concerts will be open only to members of the League, who are entitled to attend free. Membership in the League is open to artists and auditors, teachers and pupils.

Lynwood Farnam Will Play "Hallelujah" Fantasia

Lynwood Farnam, organist, has given Max Reger's Fantasia on the choral, "Hallelujah," Op. 52, an important place on his recital program to be given on Nov. 3 in the Town Hall. His other numbers will include the Scherzo from

"No Nationality in Really Great Music" Says Frances Nash, American Pianist

(Portrait on front page)

FRANCES NASH, American pianist, who will be heard in two New York recitals this winter, and will play pretty much all over the country in recital and with orchestra, is planning to include on her programs some Hungarian numbers never before heard in this country. Miss Nash holds that it is a mistake to ascribe nationality to music itself, though, of course, the nationality of the interpreter makes a considerable difference in the playing of it, she says.

Miss Nash was born in Omaha, and, when a child, was brought by her parents to New York, where she began

her musical studies at the age of five. She then went to Europe, where she continued her lessons for five years, making her debut with the Berlin Philharmonic in the Chopin E Minor Concerto. She also played with the Dresden Philharmonic and was about to embark upon a lengthy tour when the outbreak of the war necessitated her return to America. Her first American appearance was in Omaha in February, 1915, with the Minneapolis Symphony in the Chopin Concerto. Her first New York appearance was in recital in Carnegie Hall, and she afterwards appeared as soloist with all the principal orchestras in the country.

Widor's Eighth Symphony, the Vivace from Bach's Second Trio Sonata, "In Peace and Joy I Now Depart," by Bach; the Finale from Edward Shippen Barnes' Second Symphony, Prelude and Fugue in C Minor by Seth Bingham, Serenade in A by Edwin Grasse, "Echo," by Pietro A. Yon; "Legend of the Mountain," by Sigfrid Karg-Elert, and "Tu Es Petra," by Henri Mulet.

Samuel A. Baldwin Resumes Recitals on Great Organ at City College

Samuel A. Baldwin opened his 961st recital on the organ in the Great Hall of the College of the City of New York on Oct. 1 with the Sonata No. 1 in A Minor by Felix Borowski. It was the first recital of the fall series, to be continued every Sunday and Wednesday afternoons at four o'clock until Dec. 21. Of the moderns, Georges Jacobs was represented by "Sunrise," "Noon" and "Shades of Evening" from his "Burgundian Hours" and Percy E. Fletcher by Fountain Reverie and Festival Toccata. Mr. Baldwin also played the Largo from Sonata, Op. 2, No. 2, by Beethoven, Fugue in E Flat by Bach and the music from the Magic Fire Scene by Wagner. In the program on Oct. 5 he played the Prelude and Fugue in C Minor by Bach, Benedictus and Pastoral by Max Reger, Third Sonata in B Flat by James H. Rogers, "Indian Serenade" by Harry L. Vibbard, Nocturne by Arthur Foote, Prelude in G Minor by Rachmaninoff, "Swan" by Saint-Saëns and the Valhalla Scene from "Rheingold" by Wagner. Mr. Baldwin has scheduled equally interesting programs for the remaining recitals.

Gladys Rice Sings Hebrew Chant at Capitol Theater

An elaborate program was presented at the Capitol this week. Of special interest was the traditional Hebrew chant, "Eili, Eili," sung by Gladys Rice and the Capitol Ensemble, and an invocation by William Robyn, with the support of Florence Mulholland, Marjorie Harcum, Gertrude McKinley, Vivian Kelly, Joseph Wetzell, Avo Bombarger, Pierre Harrower, James Parker Coombs and Sneddon Weir. Frank Moulan, comedian, was the principal protagonist in a potpourri of college numbers, the male ensemble, assisting. Mlle. Gambarelli, ballet mistress and the entire ballet corps were seen in a series of Hungarian folk dances; the orchestra played Tchaikovsky's "Marche Slav," and Rachmaninoff's "In the Silence of the Night" was sung by William Robyn and Ruth Williams.

Charles Stratton, tenor, has been engaged by the Harvard Musical Association and with the St. Botolph Club, both of Boston.

Rialto Orchestra Plays Smetana Work in Rivoli Program

The music program at the Rivoli was headed by the symphonic poem "Vysehrad," by Smetana played by the Rialto Orchestra, which remained at the Rivoli for another week, under the alternate direction of Hugo Riesenfeld and Willy Stahl. There was a prologue to the feature with Miriam Lax, soprano, and Rivoli Ensemble and a dance divertissement by Myrtle, Zena and Betty, dancers, with some unusually beautiful color effects produced by the Chameleon Color Curtain, made up the remaining musical offerings. Harold Ramsbottom and Frank Stewart Adams were at the organ. The Rivoli Orchestra was again the guest of the Rialto and Hugo Riesenfeld and Irvin Talbot conducted it through the overture, Liszt's Fourth Hungarian Rhapsody, and a jazz number. Mr. Riesenfeld also conducted at the Rivoli this week. Ruth Urban, soprano, sang Fianito's "When Lights Are Low" and Irving Berlin's "Orange Grove in California." Alexander D. Richardson and S. Krumgold alternated at the organ.

Hans Lange Joins Philharmonic as Assistant Concertmaster

There will be only one new player at a first desk when the New York Philharmonic begins its eighty-third season in Carnegie Hall on Oct. 16, under Willem van Hoogstraten. He is Hans Lange, assistant concertmaster. Mr. Lange formerly was concertmaster with Willem Mengelberg at Frankfurt. The leaders of the various sections of the orchestra will be the same as last year. There are only six newcomers in the string section this season. They are A. Czerny, D. Rosensweig and J. Bevely, first violinists, and S. Tomasco, A. Schuler and L. Busch, second violinists. Other new members of the Philharmonic personnel are R. Meredith Willson, flautist; Paul Gerhardt, oboe player; Jacob Gerhardt, clarinetist; George Lucas, trombonist, and John J. Peretto, tenor tuba player. Louis Manoly of the bass section of the Philharmonic began his forty-fifth season with the orchestra this year. For many years Mr. Manoly has been a member of the board of directors of the orchestra.

Harry Reginald Spier Opens New Studio

Harry Reginald Spier, vocal instructor, has recently opened his new studios at 117 West Eighty-Sixth Street. Mr. Spier numbers among his pupils Dennis King, who is costarring with Mary Ellis in "Rose-Marie"; Alois Havrilla, who appeared in "Hassan" and who is now rehearsing for "Madame Pompadour"; Louise Bavé of the Opera Players, and many other church and concert singers.

Thuel Burnham Returns to Studio After Motor Tour in Massachusetts



Thuel Burnham, Pianist, with His Secretary, Russell Wragg, at Wheel

After a week and a half of motoring and concert giving down the Massachusetts Coast, Cape Cod and Martha's Vineyard, following a successful summer of teaching, Thuel Burnham, pianist, has reopened his New York studios.

As was the case with his summer class, his large winter enrollment brings pupils from all parts of the United States and Canada. He will continue his Wednesday and Saturday master classes in ensemble, besides his master classes in interpretation, and will have frequent recitals by his pupils. Mr. Burnham will appear in four Sunday evening recitals.

The photograph shows Mr. Burnham at the home of his pupil, Mrs. Howard Capen, in Canton, Mass., en route to Cape Cod. His secretary, Russell Wragg, is at the wheel.

Weyland Echols Sings in Winter Garden Concert

Weyland Echols, tenor, made his first appearance since his return from England in the Winter Garden's opening concert on Sept. 28. Mr. Echols opened with an English ballad, "Wait," composed by Guy d'Hardelot, with whom he studied in London. His other numbers were "Aubade du Roi d'Ys" by Lalo and "Cielo Turchino" by Ciociani. It was Mr. Echols' first appearance in the United States in six years. He was discharged from the army while in Europe and joined the staff of the American embassy in London to enable him to continue his study of music. Later he went on tour in England with the "Lilac Domino." After spending a time in Constantinople on the staff of the embassy there and some months studying in Italy, he returned to London to study singing with Mme. d'Hardelot. Mr. Echols arrived from London several weeks ago.

John Barnes Wells Returns From Catskills

John Barnes Wells, tenor, is back in New York after a summer at his place, "Wunmore," at Roxbury-in-the-Catskills. During the summer Dr. Alexander Russell, organist, was his guest for a week, at which time they gave a joint recital in the Gould Memorial Church in Roxbury. On Aug. 23 Mr. Wells made his eighth appearance with Dr. Arthur D. Woodruff in Washington, Conn., the occasion being an orchestral concert. This re-engagement marks the opening of Mr. Wells' season. Mr. Wells has been engaged for his thirteenth appearance with the Singers' Club of Cleveland.

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NORWEGIANS GIVE OPERA BASED ON LEIF ERICSON

Work by Gerard Tønning, Depicting
Arrival of Viking in New World,
Sung in Brooklyn

Leif Ericson came to life in the Brooklyn Academy of Music on Oct. 4 and expressed his views on discovering America to music composed by Gerard Tønning. A capacity audience of compatriots, assembled in the Academy to celebrate the discovery, were delighted with the portrayal of the rôle by Einar Cajanus, baritone. Astri Ellison, soprano, sang well in the rôle of Oguwanna, an Indian princess. The overture, the finale of the second act and all of the third act of the opera were presented for the first time in the East with Mr. Tønning as conductor. Mr. Cajanus sang "Leif's Vow to Brage" before the curtain, and women's voices sang a religious chant. The action of the third act takes place on the east coast of Vineland and reveals Leif and his Vikings discovering America in the year 1000. Anton Wetlesen appeared as *Tyrker*, Leif's foster father, Erling Owre was the *Priest* and John Lunde was *Ulf*, a Viking in the expedition. The book of the opera is by C. M. Thuland.

The Leif Ericson festival was held under joint auspices of the Norwegian National League of New York and the New York chapter of associates of the American Scandinavian Foundation. Gudrun Löchen Drewsen and Helen Olausen headed the joint committee in charge. William Henry Fox, director of the Brooklyn Museum, presided; H. H. Bryn, minister of Norway to the United States, delivered a brief address, and Dr. Henry Goddard Leach, editor of the *Forum*, read a historical essay on the discovery of America by Leif Ericson written by Dr. Alexander Bugge of Christiania, Norway. J. S.

"Butterfly" Will Open Last Week of San Carlo Opera Season

The San Carlo Opera will open the last week of its New York engagement on Oct. 13, with a Monday matinee performance of "Butterfly" with Tamaki Miura in the rôle of *Cio-Cio-San*. Other operas not given before will be Wagner's "Lohengrin" and Giordano's "Andrea Chenier." The Pavley-Oukrainsky Ballet will appear in every opera during the week. Mme. Miura will be supported by Ada Bore and Demetrio Onofrei. Monday evening will bring "Andrea Chenier" with Bianca Saroya, Stella DeMette, Manuel Salazar and Mario Basiola. On Tuesday the "Barber of Seville" will be presented with Tina Paggi, Ada Bore, Messrs. Onofrei and Basiola. "Trova-tore" will be presented on Wednesday with Roselle, DeMette, Tommasini and Valle. Thursday will bring "Cavalleria" and "Pagliacci." "Carmen" will be given on Friday with DeMette, Paggi, Salazar and Valle. Saturday matinee's opera will be "Lohengrin" with Saroya, Bore, Tommasini and Valle. The concluding opera on Saturday evening will be "Aida" with Roselle, DeMette, Salazar and Basiola.

Margaret Anderton Engaged for Lectures

Margaret Anderton, pianist and lecturer, has been engaged by the Boston Library Lecture Course to speak on "How Music Is Made Useful Nowadays" on Oct. 30. She will give a lecture and concert in Portland, Me., on Nov. 10 under auspices of the Business and Professional Women's Club. Between these two engagements Miss Anderton will tour through New Hampshire, Massachusetts, Maine and Vermont.

Mana Zucca Is Honor Guest at Musicale

Peter Merenblum, violinist, a pupil of Leopold Auer, gave a musicale in honor of Mana Zucca at his home recently. Mr. Merenblum played a group of solos and joined Shura Cherkassky, boy pianist, in a work for violin and piano. Frances Sebel, soprano, sang a group of songs by Mana Zucca, whose ballad and caprice were also played by David Sisserman, cellist.

Denishawn Dancers Open Season

Ruth St. Denis, Ted Shawn and the Denishawn Dancers started their season with two preliminary dates in Newburgh, N. Y., and Far Rockaway, L. I., on Sept. 29 and Oct. 1. Beginning on Oct. 13, the company will start its transcontinental tour, which will cover

practically every State in the union and will keep them on the road until March 17, when they will return to New York for a performance in Carnegie Hall.

Singers Should Study All Allied Arts, Believes Nell Brushingham Starr



Nell Brushingham Starr, New York Teacher of Singing

With a revolutionized singing method and an appreciation of the "vie de Bohème," Nell Brushingham Starr has just returned to America to reopen her New York studio. "In Paris," she says, "I made an exhaustive study of the de Reszké method. It is different from all others in that it coordinates the various elements of voice production. Ordinarily, you teach breathing and placing and focusing the voice, as separate things. De Reszké unites them and makes them dependent one on the other. The results show the value of the system."

"In France, too, I learned something about diction that I never discovered in America. I found that it is only foreigners who stress the nasal resonance in singing French. Paris did a lot for me, as it can for anyone who works hard. In America, I think, one can get all the technique and mechanics of singing, but for the finishing touches, one should go abroad. The atmosphere you absorb, the spirit of the people and the new life, adds something to your work. And then, too, you begin to go to museums, to study the allied arts, and that is invaluable."

Her visits to the Louvre and the Luxembourg have introduced Mrs. Starr to the Metropolitan Museum and, this year, she is going to take classes of her singing students to see the pictures and sculpture. A rounding out of their cultural background, she believes, will make them sing better, and she feels that a singing teacher should be responsible for the artistic appreciation of his students, as well as for their technical facility. H. M.

Rosa Raisa and Giacomo Rimini Will Sing in Carnegie Program

Rosa Raisa, soprano, and Giacomo Rimini, baritone, of the Chicago Opera, were scheduled to arrive in this country on the Giulio Cesare on Oct. 10 and will make their only New York appearance this season on Oct. 18 in Carnegie Hall under the auspices of the Bialystoker Center and Bikur Cholim Organization. Magdeleine Brard, pianist, will also appear on this program. Mme. Raisa and Mr. Rimini have not appeared in New York in two years.

Sergei Klibansky Will Open New Studio

Sergei Klibansky, New York vocal instructor, now holding a four weeks' master class at the Bohlmann School of Music in Memphis, will resume teaching at his new studio at 205 West Fifty-seventh Street on Oct. 18.

Eugenio di Pirani Resumes Lessons

Eugenio di Pirani, composer and pianist, resumed his lessons in piano, singing and composition on Oct. 1, in his studio in Brooklyn.

MANNES SCHOOL OPENS

Students Will Compete for Paris Scholarships

The David Mannes Music School was scheduled to open its ninth season on Oct. 9, with a faculty of fifty teachers. American pianists who study with Berthe Bert, musical attachée of the French Bureau and the representative of Alfred Cortot at the Mannes School, may compete for scholarships offered by the Walter Scott Foundation for study in Paris. Felix Salmond will give a course in interpretation for cellists this season, which is open to ten players and a group of auditors. Edith Otis is assistant to Mr. Salmond.

Rosario Scalero has resumed his lectures on the history of music, in addition to instruction in composition and supervision of the theory department. Another series of lectures on the elements of music will be given by Leopold D. Mannes. Ensemble work is in charge of Mr. Mannes, Sandor Harmati, Alix Young Maruchess and Giulio Silva.

Teachers new to the school are Melville Smith, who has taken the place of David McK. Williams as teacher of organ, William L. Calhoun, Helen Shim-anovsky, Edwin Ideler, Walter Charn-bury and Parker Russell. Among the remaining teachers are Katherine Bacon, Howard Brockway, Vladimir Drozdoff, Fraser Gange, Scipione Guidi, Ralph Leopold, Greta Torpadie and Wolfe Wolfinsohn.

Sylvia Lent Will be Heard as Soloist With State Symphony

Sylvia Lent, violinist, will be soloist with the State Symphony under Josef Stransky in the second Wednesday evening concert in Carnegie Hall on Nov. 5. It will be the second appearance of Miss Lent, who is a pupil of Leopold Auer, with the orchestra. The opening concert of the Tuesday evening series, which will be devoted to the compositions of Brahms and Tchaikovsky, will begin in Carnegie Hall on Nov. 11. On this occasion the First Symphonies of these two composers will be played. The Sunday afternoon series at the Metropolitan Opera House will begin on Nov. 16.

Caroline Lowe Takes New Studio

On her return from a vacation in Europe, Caroline Lowe, teacher of singing, engaged a studio in the new Chickering Hall. After traveling until Aug. 1, Mrs. Lowe went to Paris to coach in French diction and songs. Ralph L. Pemberton, a pupil of Mrs. Lowe, left recently for a tour of the South with the "Blossom Time" company. During the summer he toured for twelve weeks with "Buddies."

Emile W. Herbert Plans Chamber Music Series for Greenwich Village

Emile W. Herbert has scheduled a series of chamber music programs, with the Philharmonic Quartet providing the feature, to be given in the Greenwich Village Theater on consecutive Sunday evenings beginning on Oct. 26. Among the events planned is a concert of ancient instruments.

Franklin Riker Moves into New Studio

Franklin Riker, teacher of singing, has opened his new studio at 50 West Sixty-seventh Street. He has a Philadelphia studio in the Presser Building on Mondays and Thursdays. On Saturdays he will teach in his new studio in Buffalo, N. Y., where he has been engaged as tenor soloist in the First Church of Christ Scientist.

Boris Levenson Resumes Teaching

After a summer vacation, Boris Levenson, composer, conductor and teacher of singing, reopened his studio on Oct. 1. Mr. Levenson has also begun special courses in harmony, counterpoint, composition and orchestration.

Ada Soder-Hueck Studios Reopen

Ada Soder-Hueck, coach and teacher of singing, has reopened her studios after a month of rest and recreation in the Pocono Mountains. In addition to her teaching, Mme. Soder-Hueck has been successful in acting as professional adviser for her more advanced pupils.

Royal Dadmun, baritone, has been booked for a recital under the auspices of the Shriners in Wheeling, W. Va., on Nov. 17.

PASSED AWAY



Joseph Press

ROCHESTER, N. Y., Oct. 5.—Joseph Press, cellist, for two years a member of the faculty of the Eastman School of Music, also of the Kilbourn Quartet and occupant of the first 'cello desk in the Rochester Philharmonic, died yesterday morning of pneumonia at the Park Avenue Hospital. Mr. Press was taken ill last Sunday shortly after his return from France where he had spent the summer. Mrs. Press and their two children are still in Paris.

Mr. Press was winner of the gold medal prize at the Petrograd Conservatory from which he was graduated. After graduation, he organized and directed the Trio Russe which won a wide reputation. He returned to the Petrograd Conservatory as head of the 'cello department. A short time after he was offered the position as head of the 'cello department in the Berlin Conservatory, but declined in order to tour this country. Mr. Press was well known and much liked in musical circles here as well as by the large audiences before whom he had appeared as soloist many times. He took a keen and active interest in the development of the Philharmonic Orchestra as well as the Eastman School. MARY ERTZ WILL.

Renato Brogi

MILAN, Sept. 20.—Renato Brogi, composer, died here recently. Mr. Brogi was born near Florence, Feb. 25, 1875. He was graduated as a pianist from the Florence Conservatory and later in composition from the Milan Conservatory. At the age of twenty-three he won the Steiner prize in Vienna with a one-act opera, "La Prima Notte," which was afterwards given in Italy. His "Oblio" was produced at the Pergola in Florence in 1904, and "Isabella Orsini" at the Politeama in the same city on April 24, 1920. Mr. Brogi also wrote a number of songs that obtained wide popularity, some of the best of which were settings of poems by d'Annunzio. His latest successes were the operettas, "Follie Veniziane" and "Bacco in Toscana," the latter of which was sung all over Italy.

Frank Luman Wing

MONTCLAIR, N. J., Oct. 8.—Frank Luman Wing, head of the New York piano firm of Wing & Co., Inc., died on Oct. 6 at his home in this city. Mr. Wing was born in 1850 in Montclair and was educated at the College of the City of New York. He entered the piano manufacturing firm founded by his father, Luman B. Wing. He was a member of Alpha Delta Phi and several clubs and other organizations in New York and New Jersey. His widow and seven children survive.

Henry Tollefsen

BROOKLYN, Oct. 4.—Henry Tollefsen, father of Carl Tollefsen, violinist of the Tollefsen Trio, died recently at his home here in his seventy-sixth year. Mr. Tollefsen was born in Tonsberg, Norway, Sept. 9, 1849, and during his earlier years was a sea captain plying between England and South American ports. He is survived by his wife, one son and a granddaughter.

ARTISTS HOME FROM EUROPEAN HOLIDAY

Giulio Gatti-Casazza Heads Contingent of Musicians Returning to Work

Giulio Gatti-Casazza, general director of the Metropolitan Opera, who arrived aboard the France on Oct. 3, headed the latest contingent of artists returning from European holidays for the opening of the season. The France also brought A. Buzzi-Peccia, teacher of singing. On Oct. 1 the new French liner De Grasse carried Cecil Arden, mezzo-soprano of the Metropolitan Opera; René Pollain, assistant conductor of the New York Symphony; Edward Cotreuil, bass of the Chicago Opera; Mischa Léon, tenor of the Paris Opéra, and William Wentzell, Florence Parr Geer and Marie W. Kennedy, composers. Mary Cavan, soprano, formerly with the Chicago Opera, arrived the same day on the President Roosevelt.

On Oct. 3 Yolando Merö, pianist, returned on the Aquitania, accompanied by her husband, Hermann Irion of Steinway and Son. Ernest Davis, tenor, who sang four times with Sir Henry Wood's orchestra in London, landed from the Ohio on Oct. 4 to prepare for his recital in Aeolian Hall on Nov. 18. He was accompanied by Mrs. Davis. Jean Nolan, soprano, reached New York on Oct. 6 aboard the Baltic. After spending the summer in Versailles, Emilio de Gogorza, baritone, was scheduled to arrive on the Homeric on Oct. 8. Nell Brushingham Starr, singing teacher, arrived on the Republic on Oct. 3.

Edward Kilenyi, fourteen years old, a piano pupil of Ernst von Dohnanyi, sailed on Sept. 30 aboard the Resolute for his home in Hungary. On Oct. 1 the Rev. Omar Matt, conductor of the 106th Infantry Band, sailed aboard the George Washington en route to Scotland.

Courboin Demonstrates Wanamaker Organ for Members of Master Class

PHILADELPHIA, Oct. 4.—Charles M. Courboin and the members of his master class spent two days here recently seeing, hearing and playing the great organ in the Wanamaker Store, and other notable organs in the city. The first afternoon George Till, superintendent of the organ shops, conducted the party through the interior of the organ. Later that afternoon the audience of shoppers throughout the store listened unaware to Mr. Courboin, who played the Hallelujah Chorus. In the evening the members of the class heard the organ in all its varieties of tone combinations. The next morning Mr. Courboin and the class visited St. Marks' Church. A special invitation to visit Longwood had been sent by Pierre du Pont, and the afternoon was spent there.

Herma Menth Returns from Vienna for Philadelphia Concerts

PHILADELPHIA, Oct. 4.—Herma Menth, pianist, returned to New York on the Aquitania quite unexpectedly, having received a cable from Philadelphia to hurry here as quickly as possible to take a leading part in a series of concerts being given in Gimbel Brothers' store. Miss Menth succeeded in getting to New York from Vienna, where she went last July to spend the summer and autumn with her parents, in less than eight days. Coming over she gave a concert on the ship with Tito Schipa.

Joice Bannerman, soprano, will make her New York debut on Nov. 1. Two Pennsylvania engagements will follow.

Antonio Pesci, tenor, has been engaged to sing at a political mass meeting late in October in the Staten Island Coliseum at which John W. Davis, Democratic candidate for President, will speak.

Blazing the Trail for Women Musicians



Elizabeth Kuyper, Dutch Composer and Conductor

THE American Women's Symphony Orchestra has been organized in New York by Elizabeth Kuyper, Dutch conductor, composer and pianist, who has founded similar societies in Germany, Holland and England. The personnel will consist entirely of women; but the president, not yet chosen, may be a man. A corporation has already been formed. Mme. Kuyper will be the conductor.

The idea of organizing women's orchestras in Europe originated with Mme. Kuyper. Previously, women musicians were organized only in small bands of from six to eight members. The leader sat at the piano or played first violin, and the repertoire usually consisted of popular or dance music, while the environment was not always dignified enough for the presence of women.

It was while Mme. Kuyper was teacher of composition at the Royal College of Music in Berlin (she was the first woman appointed to that post) that she was faced with the problem of what to do with talented women in her classes. There was no place for them in the usual organizations. "Why not an organization composed entirely of woman artists?" she asked herself, answering this question by making the idea become a reality.

Her first step was the formation of a women's symphony orchestra of sixty players, which she conducted in 1910, in Germany, where she gathered about her violinists educated in the Joachim traditions and skilled players of other instruments. Mme. Kuyper herself was a pupil of Max Bruch, and her intimate knowledge of scores, combined with her enthusiasm, soon won her fame as a conductor. She exercised a splendid influence upon all her pupils, many of whom later became conductors themselves.

The first concert given by this women's

orchestra was successful. At the Exhibition of Women's Activities, Mme. Kuyper and her associates gave a symphony concert every day for six weeks, assisted by a choir of 300 women that sang one of Mme. Kuyper's compositions. Leading artists, as well as members of the aristocracy, flocked to felicitate Mme. Kuyper. The Empress Augusta Victoria, the Princess of Wied, who later became Fürstin of Albanien, were regular visitors at these concerts, the latter becoming so enthusiastic that she took up the study of the tympani and trombone.

Gave Concerts for Poor

Mme. Kuyper's orchestra gave many concerts for the poor, as it was her hope that the players might "shed light, education and culture" upon persons deprived of musical advantages. Her public-spirited efforts for the welfare of her fellow-citizens prompted Max Bruch to write in praise of her enterprise and of the artistic results achieved. He spoke of her performances being "excellently and conscientiously prepared, and carried through with absolute confidence and without a hitch."

Mme. Kuyper organized her second women's symphony at the Hague in 1922. That was the year the International Council of Women sent delegates to the Hague, these delegates being welcomed by the symphony players. Once more Mme. Kuyper, their leader, received attention from royalty. One of her audiences comprised, besides members of the

Women's International Council, *dames du palais*, representing Queen Wilhelmina, leading members of important women's organizations, ambassadors from foreign countries and other personages of note, and all paid tribute to Mme. Kuyper.

When she realized her Dutch orchestra was beset by the same difficulty she experienced in Germany, namely, lack of financial resources, Mme. Kuyper decided to leave Holland and carry out her project in another country. After a conference with Lady Aberdeen, president of the International Council of Women, she went to London and recruited a number of talented English women musicians. Within two months she had given the first concert of the London Women's Symphony.

Once more she won a cordial reception. Lord Aberdeen, in a congratulatory speech, compared Mme. Kuyper to August Manns, conductor at the Crystal Palace. Critics especially praised her "Song of the Soul," a composition for orchestra, seven solo singers and ballet, which had its premiere in London. A group of cultured men and women became members of the London Women's Symphony. With Lady Aberdeen as president, Dame Nellie Melba, Sir William McCormack, chairman of the British National Opera, Sir Landon Ronald, and Miss Bayliss, manager of the Old Vic Theater, as vice-presidents, the organization received artistic and social distinction.

But even these plans suffered from lack of financial support. Despite the artistic value of the enterprise, plans had to be temporarily put aside. Lady Aberdeen believed the women of America would launch such a project and carry it out successfully.

So Mme. Kuyper came to America where she hopes her orchestra will open a way for women to move from less congenial professional engagements into an artistic life better suited to their capabilities. R. B.

Singer Assists Havana Orchestra

HAVANA, CUBA, Sept. 29.—The "Sociedad de Conciertos de la Habana" offered a concert on the morning of Sept. 28 at the Campoamor Theater. The orchestra, under the leadership of Gonzalo Roig, played the Overture from "Il Flauto Magico," a "Scherzo" from "A Midsummer Night's Dream," by Mendelssohn; the Largo from Dvorak's "New World" Symphony and a "Fanfarre Inaugurale" by Gilson, as well as an Elegie, entitled "En la tumba de Verdi," by Rafael Pastor; an Overture and Scherzo composed by Carnicer; Two Impressions for Orchestra written by Guillermo Tomás and his Chorale and Fugue. Guillermo Tomás was also represented by a group of lieder called "El Pescador," "Yo quiero ser," "Duerme y sueña," "Jamás" and "Yo soy morena, yo soy ardiente," finely sung by Rita Montaner de Fernandez, accompanied by Natalia Torroella at the piano. The concert was attended by a large audience, sincerely appreciative.

NENA BENETEZ.

Nancy Corrigan, a pupil of Estelle Liebling, has been engaged by the Schuberts for the Passing Show. Anne Yago, another Liebling pupil, recently was engaged to sing in the Fox Theater in Philadelphia.

Renée Thornton, soprano, will give a New York song recital in Aeolian Hall on Thursday afternoon, Oct. 30. Richard Hageman will accompany.

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